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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

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A.C.T.H.-L'Italia Se Desta-TP
BLOODSPORT-Class Struggle-EP
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DEFORMED-Blind Faith-EP
LOST CHERREES-Unwanted Children-LP
MELLAKKA-Itsenaisyyspaiva-EP
METAL URBAIN-L'Age D'Or-LP double
MIRACLE WORKERS-Inside Out-LP
REMAINS-LP double
REST IN PIECES-EP
SLEEZICKS-We Make Noise-TP
SPASTIC RATS-Rodentia-EP
V/A-Vilag Lazardoi Harcra Fel-EP

RUTH SCHWARTZ
I, BRAINEATER-LP
BOTTLE UPS-EP
CHRIST ON PARADE-EP
CHUMBAWAMBA-Revolution-EP
DEAD KENNEDYS-Frankenchrist-LP
GROUND ZERO-Pink-LP
HUNS-Gene Vincent's 115th Dream-LP
HUSKER DU-Flip Yer Wig-LP
SHOUT-They've Got You...-45
SPLAT CATS-5 Big Ones-EP
TOY DOLLS-James Bond-45
UGLY AMERICANS-Who's Been Sleeping...-LP
U-MEN-Stop Spinning-LP
V/A-When Men Were Men...-LP
V/A-Vilag Lazador Harera-EP

PUSHEAD
POISON IDEA-Kings of Punk-LP
HERESY-Never Healed-TP
LUNATIX-Murder on a Plate-TP
V/A-ANGLICAN SCRAPE ATTIC-flexi
ICONS OF FILTH-Filfee Fuck Up-EP
DEFORMED-Blind Faith-EP
SACRIFICE-Exorcism-TP/ LIBERTY-TP
HIRAX-Raging Violence-LP
CONCRETE SOX-Orgy-TP
NIKOTEENS-Skateboard Holocaust-TP
SONS OF ISHMAEL-Hatseed HC-EP
MAYHEM-NY-TP/ HELLHOUND-Dog House-TP
V/A-Skate Rock Vol 3-LP
SACRILEGE-Realm of Madness-LP
CHRIST ON PARADE-Sounds of Nature-LP

TIM YOHANNAN
SHOUT-They've Got You..-45
TROJNE-Who Gives a Fuck-EP
ZYNTHSLAKT-Hit Med Stalarna-EP
V/A-Big City-LP
SPASTIC RATS-EP/DECEASED-EP
HUSKER DU-LP/BEEFEATER-LP
CHRIST ON PARADE-LP
TOY DOLLS-James Bond-45
V/A-Ljubljana-TP
PSYCHO-EP
CHUMBAWAMBA-45
DEADLOCK-LP/FRONT-LP
RED CROSS-EP/REMAINS-LP
LOST CHERREES-LP
A.P.P.L.E.-TP/URGENT FURY-TP

KENT JOLLY
BUNNY WAILER-Marketplace-LP
FAITH NO MORE-TP
HUSKER DU-Flip Yer Wig-LP
SUBCULTURE-TP
DEAD KENNEDYS-Frankenchrist-LP
MORALLY BANKRUPT-LP
SSD-Break It Up-LP
EINSTURZENDE NEUBAUTEN-LP
UB40-Baggariddim-LP
NOT-Kids Survive-EP
PSYCHO DAISIES-Pushin' Up Daisies-LP
UGLY AMERICANS-Who's Been Sleeping..-LP
SPASTIC RATS-Rodentia-EP
GREEN RIVER-Come On Down-LP
MARK MOTHERSBAUGH-TP & cards

DOGTOWNE
ANGST-LP/HUSKER DU-LP
FALL-LP/LIVE SKULL-LP
BIRTHDAY PARTY-LP/KILLDOZER-LP
BEEFEATER-LP/E NEUBAUTEN-LP
SPASTIC RATS-EP/V/A-Big City-LP
DESCENDENTS-Ride..Wild-45/Get Smart-45
ROBYN HITCHCOCK-Live LP/FRONT-LP
CELIBATE RIFLES-LP
GROUND ZERO-LP/CRIPPLED PILGRIMS-LP
FUNERAL ORATION-LP/CHILD SUPPORT-LP
BLOOD FARMERS-EP/JACKALS-LP
PSYCHO DAISIES-LP/SLAMHOUND HUNTERS-LP
CAPITAL PUNISHMENT-LP/BLACK FLAG-LP
V/A-Dada For Now-LP
SCREAMING BELIEVERS-LP

MARTIN SPROUSE
V/A-Truth Will Be Heard-LP
TOY DOLLS-James Bond-45
CHRIST ON PARADE-Sounds of Nature-LP
V/A-Now Is the Time to Act-TP
REMAINS-LP double
URGENT FURY-TP
JUVENILE TRUTH-any
VICIOUS CIRCLE-Price of Progress-LP
V/A-Big City-LP
UPRIGHT CITIZENS-Open Eyes...-LP
BIG BOYS-any
LOST CHERREES-Unwanted Children-LP
BEEFEATER-Plays For Lovers-Lp
SPASTIC RATS-Rodentia-EP
UGLY AMERICANS-Who's Been Sleeping...-LP

JEFF BALE
DECEASED-Death Trip-EP
FRONT-Lp/CHRIST ON PARADE-LP
FUNERAL ORATION-Communion-LP
HUSKER DU-Flip Yer Wig-LP
ROTTING CARCASS-Last Testament-LP
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SHOUT-They've Got You...-45
SPASTIC RATS-Rodentia-EP
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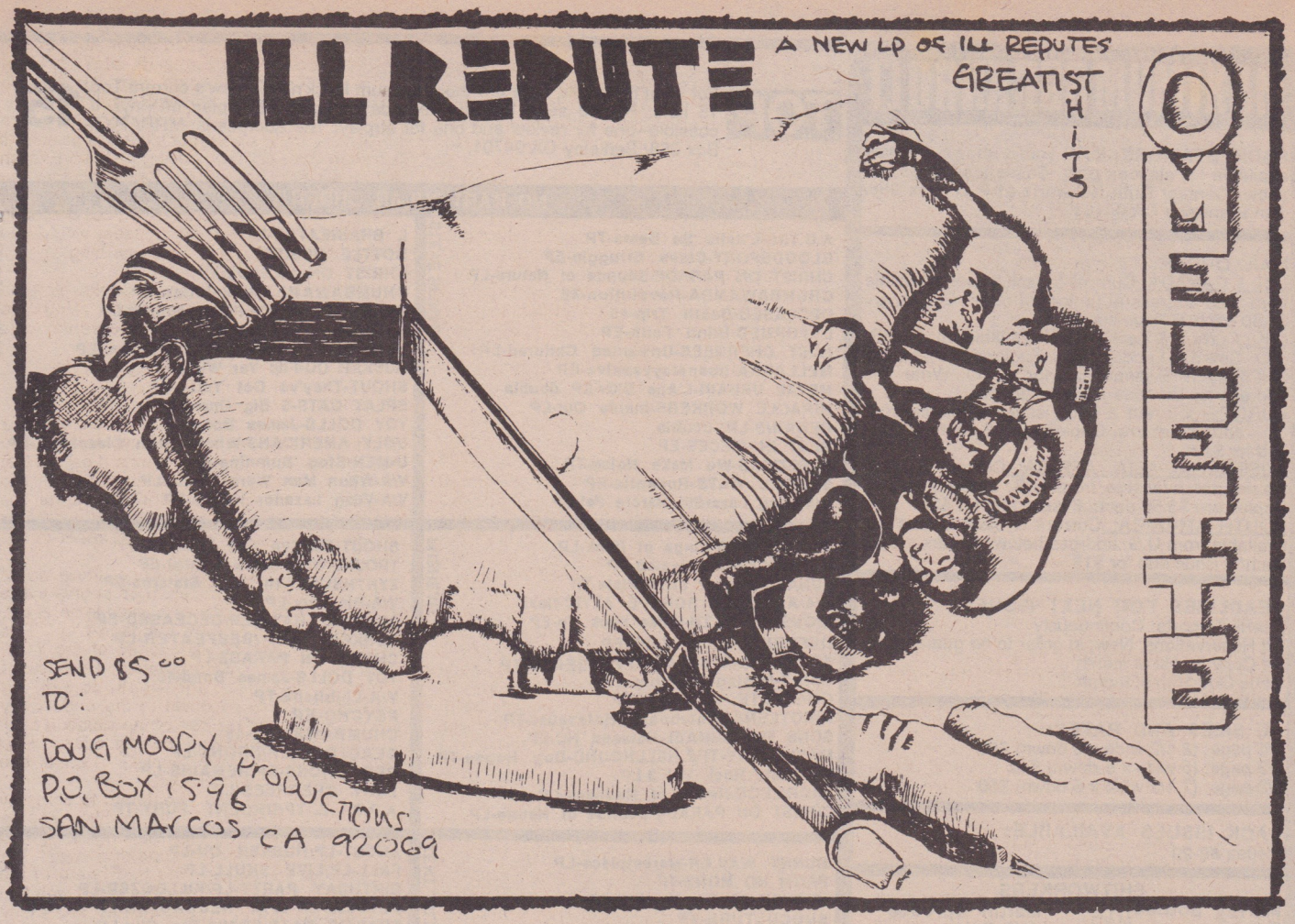

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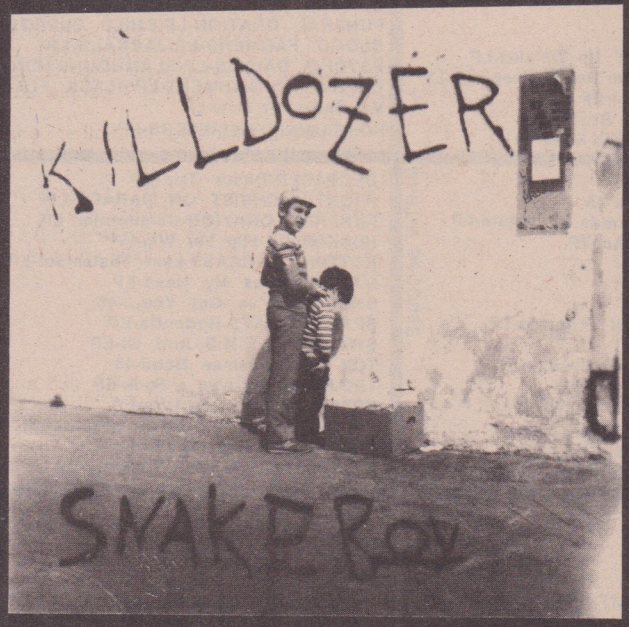

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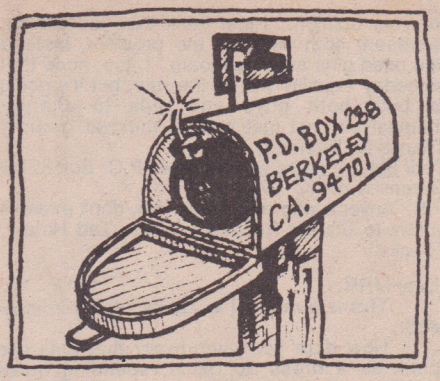

Dear MRR,

After reading the letter from David Zukauskas of Waterbury, CT (MRR #25) wondering how he can stay punk and survive in the system as he grows older, my son, who lives in California, thought you might like to hear from me, his 61 year old father, who goes to punk bashes because that's the only place he finds creative individuality in these days of cookie-cutter culture.

Although I am aware that the trendies and the poseurs have come dangerously close to drowning out the original punk ethic of "no more bullshit", I still have faith that this hard core of genuinesness will prevail if only the young people can stubbornly and courageosly hold on to that idea as they grow older and are pushed into the deadly game of survival.

Survival isn't easy, David. After a lifetime of sweating for the system I was finally chewed up and spit out, but I haven't laid down and died yet. Right now I live in my mother's garage while looking for work and write nasty letters to the newspapers when some particularly obscene piece of cultural or political bullshit pisses me off.

Like Yohannan, I have totally lost contact with the people of my generation. They live close by in the suburbs and I see their names in the society pages, but the few times I run into them on the street they hurry on. I pity them because they are slaves to their position and their possessions and don't even realize it. But they are dangerous, David, because they have power. We don't necessarily have to fight them in the streets (yet), but with our lives and thoughts we must make sure that they don't make slaves of us too. We must continue reminding them in the best way we know how that the time has come for "no more bullshit" and that we will not go away. Like Yohannan says, we must "maintain our integrity, vision, energy, and sense of humor" in the lonely battle ahead.

Hang in there kid and someday when you're my age you'll be shouting, as I do-- "Rise Above!!"

Frank Jenkins/ 601 Blanchard Ave/ El Paso TX 79902

Dear MRR,

I was not at all surprised to see Mr. Hatch's name mentioned in your "New Right" article. Mr. Hatch is well known for his right wing views and the introductioon of right wing legislation into Congress.

He has introduced anti-abortion legislation, he is anti-ERA, he is pro-cable TV censorship, the list can go on and on.

What kind of freedoms will remain when these people of the "New Right" (New Reich?) have had their say? The political system as it now stands is not a democracy as long as these people control the reigns.

Utah, the state Mr. Hatch hails from, is a Republican stronghold and has been for years. The fact that such a man as Mr. Hatch can be voted into office by the citizens of Utah is unnerving. Utah is also a hotbed of military activity. Utah plays a role in the first nuclear bombs. It was also the home of one of the concentration camps for the Japanese. Now we have Hill AFB, which is home for several F-16's. We also have Toole Army Depot and Dugway proving grounds, which are home for some of the most deadly nerve gases made. And now they want to make more! So naturally they are trying to upgrade Dugway to a level 4, which means they can go ahead and test these new chemical weapons. All of which I am sure Mr. Hatch approves of,

The military already destroyed several thousand sheep and maybe several hundred human lives with their nuclear tests. What can we expect from the testiing of chemical devices? I for one do not want to know and I will do all I can to stop the testing and deployment of these devices. We must all work together to stop the "New Right" people such as Mr. Hatch. If we don't do it today, there will be no tomorrow.

Real love and real peace and real anarchy, Les Grant/ 125 So. 9th East #1/ SLC, UT 84102.

Dear MRR:

In regard to your review of the CAUSTIC DEFIANCE demo tape in issue #28, I take it that the part where you said "those Stepe (pronounced 'Step-e') brothers will do anything to keep their names in print, even going to the outrageous length of putting a tape out" was done in fun and in good faith. At first, I thought it was funny, but after a while it started to get my dander up.

The reason why we are in print so much is because we are very involved with the whole punk scene. The Stepe family has six people in it. Mom, Dad, Steve (me), Barry, Chopper, and Kyle. In our family, we have four fanzines being produced. Everybody except Mom and Dad put one out. We also contribute to many others.

We have also been involved with a lot of bands. I've been in RIGHTS OF THE ACCUSED, ELECTRIC COOL-AID, UNACCEPT-ED (versions 1 and 2), KGB, BLOODY MURDER, BLOOD FEAST and others. Barry was in NEGATIVE ELEMENT, CAUSTIC DEFIANCE, UNACCEPTED (versions 1 and 2), and numerous others. Chopper was in NEGATIVE ELEMENT, CAUSTIC DEFIANCE, KGB, BLOOD FEAST, WILDTONES (Barry was in that one, too), BLOODY MURDER, ELECTRIC COOL-AID, UNACCEPTED (versions 1 and 2) and a band (punk) when he was in fourth grade (he's 17 now) and even played some punk songs in a makeshift band in front of his 6th grade class.

I have an excuse for a record company that put out a Chicago compilation tape and the RIGHTS OF THE ACCUSED EP. On the compilation tape, I sold 250+ copies, but lost over a hundred dollars of my own money. I only got back $100 from the RIGHTS OF THE ACCUSED so far... (hint, hint, ROTA!). The money from both things was from my college tuition money that's been saved over the years.

Another thing, Peoria isn't a joke scene! We have over 150 punks that go to shows. We recently had 7 SECONDS play here. You bigger scenes could take a lesson from Peoria; *WE HAVE FUN AT SHOWS!* If you are in a band and would like to play here, get in touch with me.

Barry, Chopper, and Mike O'Russa and I started a BYO here that puts on shows here. We're trying to keep the scene positive.

My mom went to the 7 SECONDS show and helped sweep up afterwards. She's getting a mohawk tomorrow (only joking).

I wonder why our name is always in print?

Steve Stepe/ 104 Greenbriar/ East Peoria, IL 61611

P.S: We did it again! Hahahahahahahahaha!!!

Dear MRR:

This is in response to the letter in #26 from Michael of Albequerque, NM.

Michael says he's a skinhead who's not like the stereotypical skinhead and that it's unfair to lump all skins together.

Dressing in any group's uniform communicates your adherence to the set of ideas of that group. So, if you dress in the uniform of violent bigots why shouldn't people asume that you are one?

After all, what are skinheads known for besides getting clubs closed down, fag bashing and Paki bashing (in England), etc? A lot of letters to MRR have said that it's English skinheads who are responsible for the skins' bad reputation, that American skins are different. I don't agree completely, but even if that were true, doesn't dresing just like English skins and using their expressions imply that you admire or at least sympathize with their actions?

If I didn't belong to the KKK, but dresed in a white sheet and burned crosses, would you believe me when I said I had nothing against blacks?

Why do you think most punks stopped wearing swastikas years ago? You are responsible for what your appearance tells people.

John Jail/ 626 Nass St/ Downingtown, PA

Dear MRR:

I'd like to get some feedback about a problem that we have here in New Mexico. The problem has been Hispanic gangs (Low Riders) harassing "punks," "skins," or anyone else who may look a little strange. Understand that the "scene" here in Albuquerque is vastly smaller than the Hispanic gangs which number in the thousands.

Up until about a month ago, there was a house where about a dozen or so people active in the "scene" lived. I t was a place to hang out, crash, and for out of town bands to play. This house was a sort of the vortex of the Albuquereque scene. Unfortunately, because of muggings, assaults, and death threats by "Chollos," it all came down in the end. Only because the police learned of the situation did it not come to a final bloody confrontation. What warranted this hatred of "punks?" I quote one lowrider "We just don't like you."

This lowrider then threatened to come by the following Saturday night to blow people away. I'm convinced that the only thing that prevented this from happening was the presence of the police, who had heard of the plot through informants. But the result was that the residents of the house vacated and many left the state. Now, many of us here involved in the music scene are despondent and back to square one. A similar situation occured in Santa Fe where punks were literally forced from their homes by Chollos.

So what to do? I'm sure some of you will say: "Arm yourselves and Unite," but I've seen the result of that when rival Hispanic gangs do battle. Just this month, 3 people died in a shoot-out.

I would like to hear from other people who have similar problems and perhaps some solutions.Thanks,

John Hardin (Sangre de Puerco)/ 915 Tramway Ln./ Albuquerque, NM 87122

P.S: I do not wish to sound racist. It's just the fact that these gangs do exist and they happen to be Hispanic.

ZABBY,

I read your letter in MRR #28 and had a rather strong reaction to it. So, I thought I should write and let you know exactly what I thought. I, too, am from Washington DC and have been part of the scene here since '82. I currently go to school at Vassar in Upstate New York. I am a guy who has had the same girlfriend (who is VERY liberated and who I have infinate respect for) for the last two years. Just thought I'd put a perspective on things.

Now then, what it seems you're really mad about, Zabby, is who gets to tell who what to do. As it stands now, you seem to think that girls cater to guys' ideas about dress, etc. Well, what is your great solution? To have girls cater to your ideas about how to dress! That's right, you fashion Nazi, anyone who makes stupid surface judgements like "anyone who preens before a mirror must be vain and anyone who hangs on a guy's shoulder and wears a leather mini and spike heels to a show must not care about the music" is worse than the most submissive foot-kissing conformist. Zabby, your hypocrisy astounds me. What is wrong with public

displays of affection? Why is dressing a certain way indicative of a lack of caring? I suppose that everyone who dresses to fit your nice standards must be the model of the good, independant, caring person. Great, that's just what we need, a whole new set of rules to conform to. Watch out, girls- even though you may genuinely care for your boyfriends, don't show it! It means you're weak, right? And I want to see a reasonable quota of you slamming, even if you don't want to- I wanna see some bruises, yeah! And, hey, no more leather skirts, eye make-up, face make-up, or spike heels allowed. Any girl caught wearing this clothing will have a giant "U" for uncaring burned into her forehead. And another thing- no more love or friends of even a slightly romantic nature- nope, against Zabby's rule book. People who seek friends of the opposite sex are out of date and will be shot on sight at the next show.

And finally, all guys have the right to find any girl who doesn't live up to my cookie mold standards disgusting and fit for abuse. Go ahead, girls aren't like me are born to be abused- Remember, in Zabby's world, abuse of the nonconformist (to her ideas) will set women free, right? Isn't that the logical conclusion to your rule book, Zabby?

I mean, MY GOD, I thought your type of moralizing went out with the horse-drawn buggy. You and Queen Victoria would get along great. From the heart, Anil Melnick/ Box 2366, Vassar College/ Poughkeepsie, NY 12601

P.S. Despite your good intentions, your attitudes confuse and enslave women- not liberate them. "The road to Hell is paved with good intentions."

-famous quote.

Dear MRR:

In response to Zabby S., who wrote to complain about the attitudes of the "punkettes":

I can understand your feeling of frustration with these girls. But try to see it from a female's point of view. We live in a society where we're constantly being judged by our looks. (Any punk or hardcore who's had strangers yelling "Hey freak!" at him/her can attest to this.) We're conditioned to believe a sweet smile, big tits, and a flawless complexion will make us loved. Worse, if a girl dares to act aggressive, or slips out of the passive-female role, she is instantly labeled dyke, butch, lesbian. I should know, as my best friend and I (we're both 16-year old girls) are known as "lesbians" in our high school, just 'cos we don't dress in ruffles and flounces, or have a "my boyfriend is my life" attitude. I find high heel shoes uncomfortable and impracticle, and skirts are a nuisance. I have a contact-dermatitis allergy, which means large amounts of many foreign substances (including soap, detergents, makeup, perfume, hairspray, etc.) will give me a rash and cause my eyelids to swell and peel. So, I wear jeans and sweaters, flat shoes, and little or no makeup. Unfortunately, it's the stereotyping that many males are responsible for which makes me something of an oddity. I'm no condoning the way those girls at HC shows behave, but did you ever stopto think that a lot of guys demand a fragile, vampish little tag-along? These guys are just as guilty of vanity - they need a sexy little "punkette" (how I despise that term) to follow them around, to show their macho-male friends how cool they are.

Of course, I know that not all guys are like this, just as I know not all girls wear leather miniskirts and spike heels to impress guys. I too look foward to a time when men and women will be totally equal. But this can't happen as long as men demands that their women conform to their idea of what is attractive., and as long as woment, even the supposedly "liberated" ones, continue to submit to these ridiculous demands. Hopefully, one day soon men will reject the image of the made-up clone doll as the "perfect woman", but until this happens, insecure females all over the world will continue to paint, pimp, starve themsleves, wear stupid clothes, and neglect their own feelings for the sake of their boyfriends' ego.

R.K./ 12 Echo Ct./ Wayne, NJ 07470

Dear MRR,

This letter is in response to Zabby's letter (issuue 28). I get the feeling, Zabby, that you are intimidated by our sexy "punk looks" and perhaps you should consider your own sexuality for a minute or more. Why is it that when we girls paint our faces and dress up it's considered vain and it's o.k. for you to look however you want. If you prefer plain women, join the Amish. Zabby, you can have all the intelligent plain girls you want. But just because we punk women are flashy and/or sexy doesn't mean we are not intelligent as well. We look this way cuz we like it .

Despite what you may think, girls do not neccessarily tag along with guys or girls at the hardcore shows. I go to shows too, but unlike you I don't see us ladies attending shows simply to show ourselves off to men. I go because I believe in the music, learn from its lyrics and feel most comfortable within the scene. Well sure we women flirt but you can chose not to flirt back. Punx aren't immune to this human behavior. Wouldn't it be stifling if it was "cool" to pose as an asexual in the crowd? Anyone knows that a person who uses their looks to make themselves popular wont be a friend for you. So keep walking, or look the other way--perhaps in the music's direction. Why should anybody conform to your standards for an appropriate dress code? I see plenty of spiky mohawked men with painted eyes, carefully executed logos on the backs of their jackets and thats o.k. So why isn't it o.k. for us girls to wear whatever the hell we like?

As for slamming I agree that there are not many girls that slam. Not everybody enjoys slam dancing. Bruises and spikes in the face, as well as the basic turmoil of the pit are not things that most people cherish. Well at this point I have to admit that I love to slam and don't mind the circle and the energy there. But see I've got big boots and I'm kind of strong. Are other girls suppposed to be as strong as me, and not mind explaining bruises to family members, etc..., that refuse to understand? We live in an aggresive and competitive society anyway. Should we girls break our legs and faces to prove we are hardcore? No way. Perhaps these other girls are simply "exercising common sense".

I hope that some day (now!) we can all be considered equal. And I don't mean unnisexual. Vive la difference! Francesca Perrell/ c/o Steel House/ University of Idaho/ Moscow, Idaho 83843

Dear MRR:

In response to Zabby's letter in #28, I have to say that I feel he is looking at the issue of girls in the scene rather than one-sidedly. First off, he says that too many punk girls are only trying to be fashionable, i.e., leather mini skirts, torn shirts, etc., and he also states that girls spend too much time primping in front of mirrors getting ready for shows. Zabby, that may be true, but come on, you're not looking at the whole picture. Male punks are sometimes just as fashion-oriented as females, if not more so! i.e., leather jackets, combat boots, studs and spikes. And as far a make-up, hair styles go, I know of some guys who spend probably more time than most girls, spiking their mohawks or applying make-up (eyeliner, white powder, etc.). Come on, guys use it too!

And as far as slamming goes, I can't blame some girls for not getting in the pit nowadays. Too many people think they have to thrash violently to prove something to themselves and their friends. Besides, just because you thrash doesn't make you Mr. Punk Rocker. Don't some guys refrain from slamming because maybe they don't want their new Circle Jerks T-shirt to get ripped.

Also, you say maybe "one day women won't need to be 'foxy'," well maybe someday guys won't need to be "macho." The band, PENT UP AGGRESSION, has a cool song called "Hardcore Meat Department," some of the lyrics go, "Got sharp spikes/and a nice long dick/go to shows to pick up chicks..." Guys, just as much as girls, have to keep some kind of "image". Zabby, I'm not trying to put you down for your opinion. I just think that you did not represent both sides of the problem, instead you used girls as scapegoats. I, too, hope that someday equality will be the rule, but it's going to take both guys and girls to change themselves, not just one of the two groups. Thanks for listening.

Ted/ Blatant Rebellion Fanzine/ P.O. Box 8926/ Greensboro, NC 27419

P.S: Anyone who might write me, don't address letters to Blatant Rebellion, but to Ted House. Thanks.

Dear MRR:

This is a rebuttal to Zabby's letter in issue #28.

How dare you even imply that girls use punk as a dress up game, spending hours applying "impeccable" makeup and trying to look punk.

I am a photographer and a journalist. I like to think of my work as a constructive addition in the scene. I do not use my sex appeal as a tool for acceptance or a display of vanity. I take pride in the way I look. I enjoy getting dressed up to go out (even to gigs). I would much rather hear compliments on my "impeccable" makeup than crass comments like "you scummy hole.'

Let me illustrate an appropriate parallel- take men for instance. Some are punk rock gladiators ready for battle. They sport jackets with opulent stud work, expensive leather boots, and perfectly spiked hair. Experience has shown me that it takes quite a bit of effort to achieve such a "punk look." In my opinion, that is no better than tight black mini skirts and high heels you complained about.

As for slamming, I would much rather express myself through my writing that have my nose broken and ribs cracked by sweaty 15 year olds. In the case of the pit, my health is more important than my eyeliner.

Moreover, if you do not believe women should look and act as such, then may I address the problem you may face by contracting AIDS.

Sincerely, Mouse

Hey dudes at MRR,

Okay, although I didn't catch Mr. Board's article on anti-veggie, I read the response, so I assume it was his usual inflammatory attention-getting device. Nothing wrong with an inflammatory attention-getting device, mind you--I also get a kick out of playing Devil's advocate and then watching people's eyeballs pop out of their skulls. What I want to talk about is Kosher butchering.

Holy herbivores, Mykel, if you're going to continue poisoning yourself through drugged cow carcasses, at least eat animals that were killed without their knowledge. For that is what Kosher butchering requires. The butcher, a specially trained artist, as opposed to an uncaring slaughterer, must use a knife much sharper than your average razor. He sharpens the blade each time, then runs it across his fingernails to check for nicks or cuts. If it even slightly drags, he must sharpen it again. The animal is brought in. The butcher (I don't like using that word. It has too many bad connotations. There is a better Yiddish word, but it escapes me right now.) must kill the animal with a very quick back-and-forth stroke against the animal's neck, severing the nerves, jugular, and windpipe instantly. This severing must be done with no force on the knife-- the blade's incredible sharpness must be what cuts. The animal is dead in under one second. Afterwards, the blade is once more passed along the fingernails. If the knife fails either fingernail test, there is the slightest delay during strokes back-and-forth, most of the animal's neck is not severed, or the expression on the animal's face changes at all during its death, then the animal is not considered Kosher, and is not used. Afterwards, an internal inspection is conducted, and if any strange growths are discovered, the animal is deemed not Kosher.

And don't think just anyone can become a Kosher butcher. You have to be deeply

religious, you must have studied under a master, and you must periodically pass a "review board" composed of several prominent rabbis to be "licensed". In addition, you must pray-- not just recite a prayer, but believe in the prayer--before and after every animal.

Mykel, you could argue from now until fish evolve into eight foot tall yuppies with five legs about nutritional value, economic value, world food supply, etc... but I don"t think you eat meat for the sake of cruelty. So, please-- you and other carnivores-- eat Kosher butchered meat.Peace,love, and anarchy,
Adam Lost/ Dead Fish zine/ 2301 Prairie/ Aurora, IL 60506.

Dear MRR:

I'm going to add something to the animal rights issue that will hopefully (though probably not) end it once and for all.

First of all, I am a vegetarian and anti-vivisectionist. I believe that "animals are not ours to eat, wear, or experiment on." But, I don't protest in front of McDonalds or lecture non-veggies. Why? Because I'm not some Jerry Falwell type, trying to make others live by my ethics.

I see this situation on a clear parallel with the abortion issue. Those who want abortion banned say it should because "it's wrong." But, we all know we can't base a law on what some people believe is wrong. Vegetarianism works the same way. Not everyone believes it's wrong to eat, wear, or experiment on animals. I think it is, but I can't force my beliefs on others. I can hope they'll choose a vegetarian lifestyle, but the choice must be theirs. So will you now find something else to argue about?
G.S.K./ San Francisco

Dear MRR;

I'm sure this letter will be one in a million replying to Richard A. (MRR #26), but his letter was very provocative. Most people, including me, immediately thought "what a twat!" after reading it; but then I figured out that he's at least opened himself up to debate. Well, here is my logical argument for animal rights, "no emotional appeal."

The philosophy that non-humans are amoral and therefore have no rights was put forward around a hundred years ago and we've learned a lot since then! It has never been proved that other species cannot make right/wrong decisions and there is more evidence to the contrary, many non-humans show very strong social loyalties within their own species, ei. the safety of their young, they collectively share round the clock babysitting, always allow the young priority on the food and individuals will sacrafice themselves to prey as a last resort to protect their community. That is hardly just following instincts. As to "purpose" in life, can anyone truly define OUR purpose? All animals (including us) have only two purposes.
1) To act towards the preservation of their own species.
2) To live their own life as happily and comfortably as possible.

I just don't see how rights can be accorded by merit of intelligence/moral judgement, as you touched on, who decides which level had what rights? Each species is not on a point in the range of intelligence, there is much variation. We are at the top end, yet some of the other "higher" species are more intelligent than mentally retarded people, so why don't they have equal rights? Other species have an equal "understanding" and feeling of pain and abuse; this is not proportional to a level of intelligence, but merely it is the responsibility of us, with our advanced intelligence and skills NOT to abuse others and to USE this sense of right and wrong that we seem so proud of.

In the past mistreatment of women and blacks was not applauded but such things were not contested because they/we were believed to be inferior to the white male, and had no rights! The comparison is obvious.

The battle against racism and sexism has been going on a long while - and will not stop until it has been won: the more recently started fight against "specieism" will run the same course.

Maybe in twenty years time we'll have insect liberation and I will have to stop splatting flies!! But as for plants, which we do need to eat, and bacteria etc., until some earth-shattering discoveries are made in science about them feeling anything them I find this direction to be a red herring.

"Animal rights vs. human rights?!" The fight for animal rights can only be seen to conflict with human rights if you believe animals have no rights-- back to above, you haven't learned! If animals have rights they are equal to us. You have no right to kill or abuse another.

Well, Richard, you may never change your views, but such a fight could never be won so quickly or easily. I am not the most committed animal liberationist, but I cannot accept the rights of any others to be questionable, and think that is the greatest barrier. Well, thanks for listening. If anyone wants to write from anywhere in the world (and/or swap records?), I'm here.
Jenny/12-33 Victoria Centre/Nottingham NG1 3PJ, England

Hey Mykel Board:
How many men does is take to tile a bathroom?
Five, if you slice them very thin. Ha, Ha, Ha.
What does a woman do with her asshole in the morning?
She sends him off to work!
If they can send one man to the moon, why can't they send them all? Ha, Ha!
Isn't this fun? If you think it is, Mykel, you're sicker than I thought.
Dawn/Baltimore, MD

HATED IN THE NATION TOUR '85

Max R&R,

Why is it everytime (sic) you review my stuff you have such a one track mind. So fuckin what if I like to sing about rape and drinking and fucking ect...(sic). It's what I like to do. And I am the king of masturbation. But there is a purpose to it. It's my life. I don't even think you listen to the stuff you just look at it and say oh it's GG so it sucks or it ain't cool. But I don't sit down and write a song my band just plays and I sing what comes to my head. Listen to Destroy Myself, I Wanna Die or Teachers Pet. Perfect examples of what I go through everyday. And what about my band? My band can kick fuckin ass and play there (sic) bloody fingers off but you refuse to metion (sic) that. We put our blood and guts into what we do so you owe it a full listen.

I ain't in a scene so I just hang out and get fucked up. When you grow up in a small town you drink, fight and fuck. I mean what else is there to do.

Right now I'm sitting in my hospital bed in Dallas TX where I ended up 2 days after my gig at the twilite room. I got a blood infection from my self inflicted wounds. So this is where my 1st US toured (sic) ended out, in a fuckin hospital. The tour started out in Ohio where I broke myself in and got shut down by the cops for obscene and disorderly conduct. Them I went to Pioria (sic) Il to so a gig with a graeat band called HATE. I got thrown out for takeing (sic) a shit on the stage and rubbing it on my body and flinging it at the crowd. So. Carolina was next and I made the whole set but not before I got a few girls pissed at me when I decided to drag em on stage by the hair during Im Gonna Rape You and Drinking My Own Piss Off The Floor. Yum and pulline down all the lights and cutting myself all to fuck. Memphis was great but I never did get to play cause someone fucked up the booking and I was a day late. Then it was Dallas. Now this hospital. Well I'll prob finish the tour in Oct-Nov. But I gotta go I got a rock n roll nurse going to my head. Anybody got any shit send it to me for a GG ALLLIN ANND THE SCUMFUCS tape. Your life will never be the same. The boy from nowhere
GG Allin/ P.O. Box 54 Hooksett, NH 13106

Dear MRR:

Have you ever wondered what it's like being in a violent police state? You can easily find out by attending a BLACK FLAG concert. The next step is to be too close to the stage, Holy Henry Rollins and his meat headed thug bouncers will be more than happy to inflict you with bodily harm. I was fortunate enough to experience this lovely atmosphere of violence on August 22nd at the Community Theater in Walla Walla, WA. The first two bands, TOM TROCCOLI'S DOG and SWA had no intention of assault on their audience, allowing people on and off the stage freely. The situation changed, though, as BLACK FLAG started. They gave absolutely no forewarning of their "no stage diving or leaning too far over the stage" policy. The entire night was filled with bouncers beating and mauling people near the stage as they pleased. My personal injury list consisted of Holy Henry hitting me in the face with his microphone, and one of his more ignorant bouncers attacked me after the show, myself being 1/2 his size. I realize the BLACK FLAG reputation is not the greatest, but the crowd that supports them are so brainwashed by their rock stardom that they're afraid to take a stand, even when senseless violence and stupidity is put in their face. BLACK FLAG is supporting behavior they used to sing against. If the reasons for Mr. Rollins having redneck bouncers is because of assassins who want to kill him, he shouldn't be playing concerts where he openly abuses his fans, the very fans that buy all of BLACK FLAG's rip off merchandise to keep Henry Rollins comfortable in his Cadillac and his corrupt wallet fat and happy. Rock stars (Henry and his crew of ignorants) they are, but should this be

tolerated? I am stating a protest against BLACK FLAG's distaste for their submissive fans... Is there anyone out there who isn't gutless to share and support my opinion? I have dozens of witnesses to attest to their atrocious behavior. The core of this letter is directed to Mr. Rollins and his ignorant gorilla buffoons, and I apoligize to Greg Ginn for not doing the interview, but I was being assaulted at the time. If anyone would like to share their opinion of this wonderful band, write me.
Love and Peace/ Andy Monko/ B.F.H. Fanzine/ 423 Snyder Rd./ Richland, WA 99352
P.S: I sincerely apologize to all those who had to wait so long for my compilation cassette. Thanks for being patient! Bands who tour who would like to play here can call me at (509) 375-1545, thanks.

Dear MRR,

My name is Shara and I'm writing from Montreal, Quebec. After reading MRR for quite a while, I've decided to write in and, I guess, have my say, for what it's worth. This letter is directed to all, but particularly anyone who may have felt the way I have about punk, the scene,

or life in general. Hopefully, it will make those who haven't a bit more aware, so here goes...

Firstly, I'm 17 and I'm part Venezuelan, Indian, and French. Obviously, this would put me in a position to experience rascism, and I have in some ways. Many things have happened to change me and people I've known, but I'm not writing to cry over those because I've done all that and moved on. But,, because of those past events, I seriously questioned whether it was suffering due to punk, because of the vast amount of jerks who only believe in violence and total stupidity as a pass--off for punk, and who are the most noticeable. I had a close friend whoowas a really great skateboarder (originally from Ventura, CA). He was beaten up, to the point where he can hardly walk properly, by a couple of muscle-flexing pricks who didn't like skateboarders. I once came very close to being raped by a couuple of bastards who wanted to know what it was like to screw a "spic". There have been other times as equally frightening, as I'm sure there have been for other people. It seemed hardly worth it to constantly live in fear because of fags who are forever pissed, high, hard for a fight or a fuck. Even now, I'll never understand how anyone can even try to justify beating or raping someone for amusement or because of skin color, punk type, spike length, prick length...what's the fucken difference. Surely, we believe in punk ideals because we can't believe in a society which is unjust and full of psychopaths already clearly raping us. Then why is it that once we"re taken to punk, it seems no different because of those fucken idiots who'll never learn. The funny thing is that those same idiots have somehow come to the conclusion that they've got the edge in their little wars, probably because of our laissez-faire attitudes, but they're wrong. I now realize that, because they haven't got minds, just fsts, and if they think that's enough, they're wrong again because people who aren't mindless are aware and angry and going to make them pay. That is if fear doesn't overpower sanity and strength as it did enough to make me think of giving up. But when a person lives in the suburbs with conservative, asshhole parents who think a punk-associated girl is a certified slut, no doubt, and the personn is disillusioned with punk, and their environment connsists entirely of brainless fuckers and other maggots, then there's not much else to live for. Well, that's what I thought, but now I'm a lot more aware.

I know it's as if I've written my life story, but what this letter is all about is that with all these past experiences,, I know now that it is in the past and I can't blame aanyone. People who experienced a bad ordeal usually blame the scene or the people involved. Like myself, I used to blame skins because of what I had heard and seen, but then it could be any jerk who'd do the same, and besides, not all skins are alike; most importantly, not all people are alike, If anything is to be blamed, it's the ideas that take control of a person's mind and actions, like apathy, machoism, racism, sexism, etc., and these have to be fought with communication, understanding, love, etc. I'm not going to start about peace, it's great but sometimes oversimplified, but either you love someone or you hate someone. If you care, it's not enough to talk, but do something to fight hate. What I was saying before is that blaming isn't going to accomplish a fucken thing; crying and pointing fingers is for shitheads. After it all, I'm getting back into it by trying to meet more people and not feeling sorry for myself or hiding. I've seen people go through a lot more pain than I did. Sure, I'm still fucken mad as hell, but doing something about it with positive action and I'm surviving. Anyone who has ever thought of killing themselves, or worse yet, getting out of punk, should just fucken forget it. Punk's too important and for us to prove it, every person counts to be strong, free and able to communicate. People are really fed up with that word, but what's so fucken difficult about talking to someone, maybe even helping them or yourself. Fuck, if it wasn't for the few real friends I have, I would have ended it a long time ago, but I'm alive and I'll stay that way. Thanks for hearing me out.

If, in any way, this letter seems to make the Montreal scene seem worthless, it isn't true. The Montreal scene is the coolest and it's thriving and Montreal bands are brilliant. Support your scene and work to make it best, it's worth it.

If anyone wants to communicate their problems or just write, please do.
Shara Q./ P.O. Box 1547/ St. Laurent, Quebec/ H4L 4Z1/ Canada

Hello MRR,

This is a letter from England, the land that summer forgot.

We're writing to let the world know that there is a town in the middle of England called Northampton which actually has the facilities to put on pretty good gigs.

Basically, all we want to say is that seeing as American bands seem to be gettiing to England, Scotland, Wales and Ireland with more frequency, how about putting Northampton on your tour maps. Our band (SEDITION) is not at all bad at arranging gigs. We have recently set up a gig for ANTISECT and DIRT, which will be followed a month later by a gig featuring ANNIE ANXIETY and The ALTERNATIVE. Both of these gigs will be at a local community centre called the Road Mender, which in days gone by hosted gigs by such notables as CRASS, The U.K. SUBS, KILLING JOKE, POISON GIRLS, and even The EXPLOITED. More recently, The POISON GIRLS played there again. BALAAM AND THE ANGEL (gothic posi-punk band) and The THREE JOHNS (alternative socialist band) have also played there recently. We are also in the process of trying to get the use of a rastafarian centre called the M.F.M., which seems to be interestedd in encouraging local white kids to make more use of their facilities

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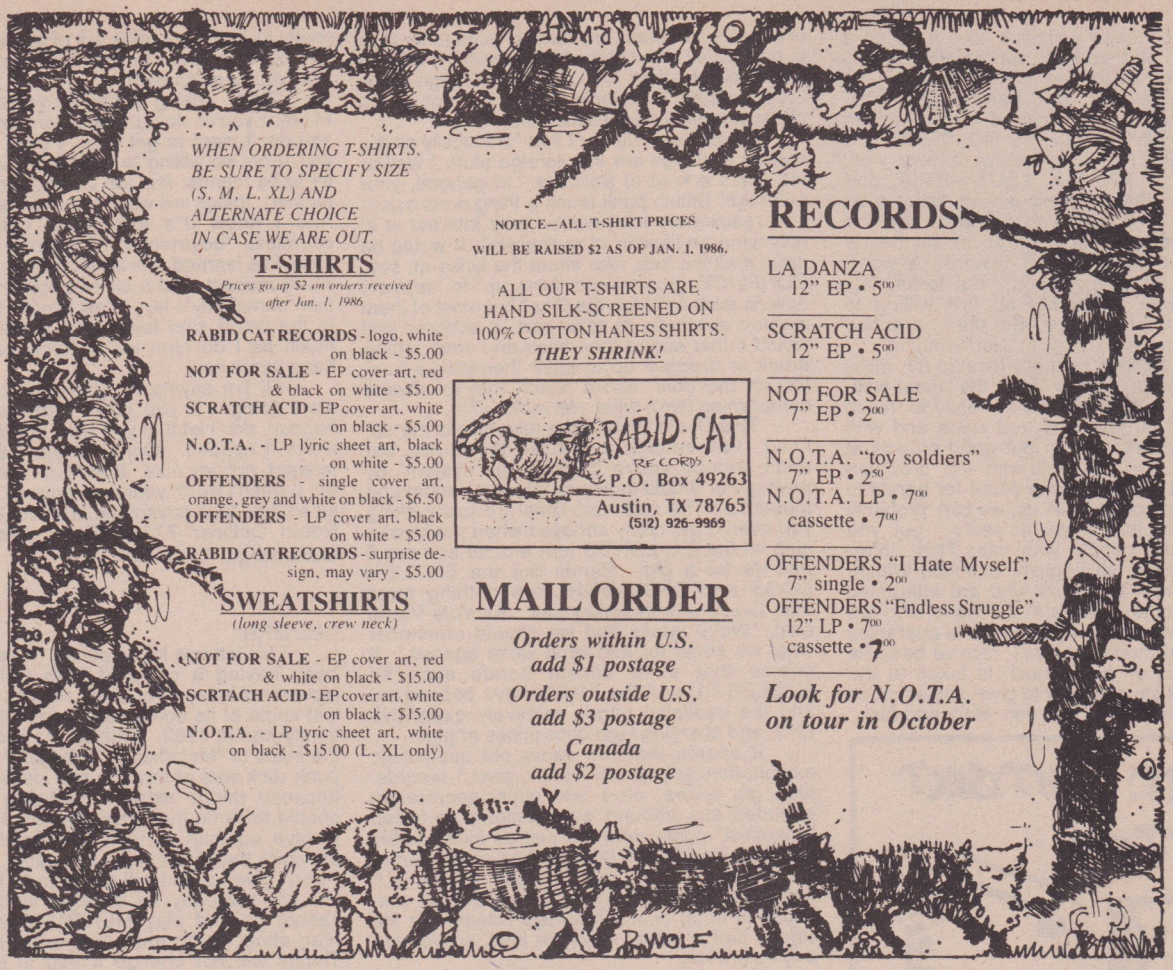

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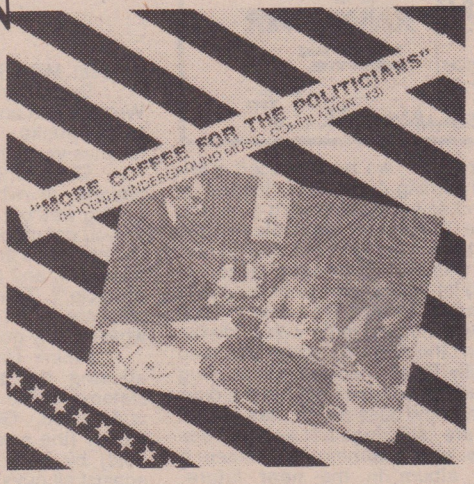

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which is a very healthy attitude and a bit of a risk on their part and an opportunity we will have to make good use of and not ruin by offensive behaviour. Our band, SEDITION, played there in November of last year with ANTISECT, ANNIE ANXIETY, NO DEFENCES and KAMA SUTRA, a gig that went very well. DISORDER, CHAOS U.K., LEUAKAEMIA, and several other thrash bands played there a bit later--a gig that was badly marred by the anti-social behavior of a group of skinheads that can not have helped towards a good atmosphere for co-operation, but fortunately the people who run the M.F.M. are willing to give us another chance. So there are two venues for bands to play in Northampton .

Northampton is centrally located 60 miles north of London on the M1, the most well-used motorway in Britain, and is easy to reach from a lot of large towns and cities and with good advertising we can get good crowds at the gigs. We can also help with the provision of equipment and provide a place for bands to stay. So get in contact with us, we can probably set up gigs in other towns as well or put you in contact with people who can. This information applies to all English, Scottish, Welsh, Irish and European bands who are interested as well, in fact any bands in the world who are interested. One thing we cannot do is guarantee the amount of money you will receive because that depends on how much is taken at the door. We will do our best to give you as much as we possibly can...Thank you. Mark and Alan.

P.S. While we're at it , we have noticed a few inaccuracies concerning ANTISECT (friends of ours) in MRR and so we thought we'd give you the facts. Since the album was released, 4 people have left the band and one has joined. In one report it was said, "Pete (the tallest of the two singers) left them a while back (due to his dislike of metal)." In fact, his name is Rich and his leaving was nothing to do with a "dislike of metal". Also in the Aug. '85 issue we read that Rich (actually Pete) had left due to drug problems. He had left but does not have a drug problem. John the new bass player, has not left the band. They are still together as a 3-piece band. They are also planning to release a single and an album in the near future. SEDITION/ c/o 29 Margaret St./ Northampton/ England.

Dear MRR;

Just a letter to clear up a few points about the current UK scene:

Kalv states that "we are now going through the most intense period of HC activity." But, I ask myself, other than musicwise, has there been any real progress?

Most British punks (for want of a better word) have no or little real interest in new British Hardcore, let alone foreign punk (most British bands, in my opinion, are a pile of shit anyway. Like Kalv says, they're usually just imitations of other bands). Foreign punk is very difficult and expensive to obtain and British punk is lacking in availability. If you're unemployed, it's difficult to be able to afford 7 pounds for a foreign LP or 2.50 pounds for singles, and it's not much cheaper buying from distributors.

As for the statement that "practically all the audience at gigs are into foreign stuff, " well to me that's a load of Bollocks. In general, your "average" British punk (such a thing does exist!) is a reactionary idiot whose only interest is in achieving an illusion of radicalism. It would be great if all the kids who shout the lyrics at, say, CONFLICT gigs would turn up to support actions such as "Stop the City," but most of them are too apathetic to take part in actions, and would rather spend their cash and time getting drunk or drugged up to save themselves from life on the dole, about which they're always complaining (life's what you make of it).

This Death Metal thing also pisses me off, O.K? Fair enough if you like the music, but don't pretend you're "fucking the system" by paying 4 or 5 quid to see bands like Venom and Metallica. The capitalist shits are just fucking you over. I get really annoyed when punks who slag off the EXPLOITED turn around and pay 5 pounds for a gig. Bands like the ENGLISH DOGS and ONSLAUGHT are nothing more than Greedos with spikey hair. As Vote Vasko said, "We're punks and we should remember what we stand for and what we're against." It seems that even decent bands such as HUSKER DU and the AMBIX have copped out into the capitalist game, relatively expensive LP's, and charging high door prices at gigs.

It seems that the same old capitalistic exploitation still exists ("punk gear," records, high gig prices, etc.) and elitist secretarian attitudes still abound even among so-called "anarchist" punks who are just as elitist as the "Mohican and Studs" brigade they so condemn.

Before punk, HC changes anything it needs to weed out the shit and put its own house in order or it will always remain (on the whole) just a safety valve for kids' aggression and frustration.

Yes, that's right, punk's dead. It's just another cheap product for the consumer's head and is destined to remain so unless things change. Yours, anarchy, anger, and frustration, Liptus Hectus/ 29 DeVitre Green/ Woringham/ Berkshire, England RG11 1SE

Dearest MRR Readers,

Does anybody realize what's happening? We've found another reason to fight against our fellow punks. This time it's the extreme of females vs. males.

Since when are we ones to stereotype anyone, anywhere? I honestly think this is getting way out of hand. Ms. Dough-Boi, where do you get off putting all guys into one category, saying, "guys think their ultimate goal in life is to have sex, and to have it with as many girls as possible"? That's the same as a guy saying all girls are sluts! Doesn't anybody think about what's really going on?

I think Tim said it best: "both sexes are abusing the shit out of each other." By statements like Dough-Boi's the whole purpose is defeated. Girls are trying to tear down one barrier (the sexism guys have been known to hold) by building another (girls holding this against all guys).

Isn't it time to start working together to build something mutually, rather than creatiing something that can only harm so many aspects of not only the scene, but the bettered society we are trying to create.

The beginning of Dough-Boi's letter was great; the whole attitude was exactly what needs to be created (RESPECT for everyone's rights), then the whole light changed to a closed-minded editorial.

If a girl is going to go out with some guy, it's up to her to use her discretion. Nobody is going to look out for her but herself. Stop trying to wimp out and blame it solely on the guys - it does take two to tango. I'm sure there are plenty of closed-minded assholes out there ready to fuck the brains out of any unsuspecting girl, but that doesn't mean you have to lie there with your legs spread!

Start taking action for yourself, be leery of what you're doing, and avoid any situations you don't want to get into. I think you'll find if you're not so willing to jump into the sack, and try to be friends first (oh Jesus, I sound like my mother), things will work out a hell of a lot better. And I know it"s true, after going through countless "boyfriends" (3 week fucks) and a rape, I've learned that all it takes is mutual (key word) respect, and a bit of ambition to be more than somebody's lay. Now I'vegot the best guy in the world who loves and respects me as much as I do him; we've been going out for three years now.

All I'm saying is, girls, quit bitching and start doing. If you don't want something to happen, don't let it; if you want something more, make it happen. Only you can put the effort forward, nobody else. If the guy ends up taking off, it wasn't worth your time anyway. Just don't let anyone take advantage, it's your life. LIVE IT! Robin Collins/ 7736 Beryl Ave./ Rancho Cucamonga, CA 91730

Dear MRR:

This letter is for all punks. It seems I have been having a crisis of faith with the punk movement today. For some reason, I feel it has lost some of its energy and committment that it surely had in 1982. With all the drop-outs and the influx of "Metalheads," I began to worry that punk rock was entering a real decline. Maybe because things weren't changing overnight, people became frustrated and felt it was easier to give up than to fight for something (love, freedom) that didn't seem attainable. Hopefully, I won't give up and will continue to believe that this will someday be a better world. People cannot go and play MEATMEN records and brag about being anti-conformist punk rocker. Things will not change if that is the general attitude at shows. A real attitude to have is a political and social one (this does not mean you will become communist). It will mean you give a shit about yourself, the man next to you, and the future of this earth. I really believe that. It sucks to see people treating each other like shit and acting like that is a normal way to behave.

It feels better to look at another person when both are smiling, not frowning. Wouldn't it be great if the whole world could smile at each other and not worry about asshole governments fucking everyone over? The guys with the bombs and cash are running the show and will continue to run it as long as the brainwashed, programmed masses accept this as the way things should be. Wouldn't it be great to be able to wake up one day and do what you really want, not what you have to do or are supposed to do. Enough rattling for me. But please, try to believe in punk rock. What it can help to accomplish if you let it. I hate to think that nothing will change and sometimes I get pissed off and think things won't because most people don't give a shit. But, I think people inside their hearts do give a shit and want change. If you do stop believing, that would be one more victory for the established system. Don't give up. WALK TOGETHER, ROCK TOGETHER, LONG LIVE PUNK, listen to your heart and help make this the kind of world where everyone can be happy and live as one. Thanks, John/ Philadelphia, PA

MRR,

I'm sick and tired of hearing that hardcore should be brought above ground so we can "convert the masses" into "thinking for themselves". You know where that got us in 1977, right? To me, hardcore is group therapy. Therapy groups can't throw open their doors and descend upon the world seeking to save it from its troubles. I think we could do more good if we let the interested and needy find us, retreat further underground, and use hardcore as a tool to better ourselves. It worked wonders for me, but I don't think Average Joe would appreciate it as any more than a new fad. And remember -

punk is like heroin. Those who really need it will somehow find it. For more on the above subject, write -
G. McNett/ 9 Park Circle/ Short Hills, NJ 07078
P.S. On "converting the world" - "You can't teach a pig to sing. It only wastes your time and annoys the pig." - Samuel Langhoorne Clemens

Hello:

I'm writing in regards to the ill-fated Posse Country compilation tape. Due to lack of money, too much beer, and my own stupidity, the tape was never mass-produced or distributed beyond a very local level. However, I need to hear from 4 of you who sent me money and never got a tape. Bob Farrington, Dan Dahlquist, Jeff- DEADLY RITE, and Lars Kvam, please write me with you addresses and I'll send your money and something else along the lines of a tape (local Wisconsin demo or something) to help compensate for this bullshit. Thanks for your interest and trust, though I'm sorry I haven't earned it.

Also, I apologize to all the bands on the tape who put a lot of work into it and never got shit. These bands were/are hard working and definately deserved more organization on my part: SUBURBAN MUTILATION, NO RESPONSE, ART THIEVES, DEADLY RITE, NO, DEPO-PROVERA, THE MESS, and MORAL DISGUST. Some are gone, some still play and have products. If you can, check them (or their music) out, and I'll guarantee you'll not be disappointed! I wanted to do the tape (and had serious intentions of doing well) to document the great music that has come out of North East Wisconsin in the past few years. Somewhere along the line, it bacame too much for me to handle and, putting the blame where it is due, I fucked up. Again, I apologize to all bands and people who supported the tape- if I do anything in the future, I will not disappoint you. Thanks,
Brendon Krueger/ 144 E. Gorham St. #1B/ Madison, WI 53703

Dear People:

I'm living here on a commune. Our goal is to be a non-violent, non-sexist, egalitarian society. We're doing O.K., but we're human and it takes time to unlearn things ingrained. We live on 450 acres of green Virginia land. We are 60% self-sufficient in the food department. We live pretty comfortably (too comfortably, maybe? I sort of had this romantic notion of "living off the land".) We're sort of soft here, we do compromise in some ways, but we're ecologically aware and we do things accordingly. No gurus here, we're a bunch of sometimes clashing personalities, somehow co-existing, trying to make it work. People do not leave a lot, though, to go on to other things.

I'd like to see more people visit or live here that I could relate to on a music level, besides other things. The people here are interesting and often intellectual, but I miss talking about music, or listening to my kind of music with someone who appreciates it. I also wanted to let some people out there know that they do have an alternative to the way we're now living. Write to me or Keenan, Visitor Manager if you want more info. I have some free BLACK FLAG flyers if anyone wants them.
Peace, Gigi Fauquet/ Twin Oaks Community/ Louisa, VA 23093

Dear Fanzine Editors,

We here at One Solution want to get your fanzine into Toronto. We also want to get our fanzine into your town! If you are interested in trading 25 fanzines (that is if the cover price is the same) or more according to cover price, please send us a copy. This way each of us makes back all our money by selling each other's zines. I'll trade with almost anybody, but send me a sample of your zine first. All zines have to be in English. Metal or hardcore zines welcome.
One Solution/ 187 Neville Pk./ Toronto, Ontario, M4E 3P7/ Canada

Dear MRR,

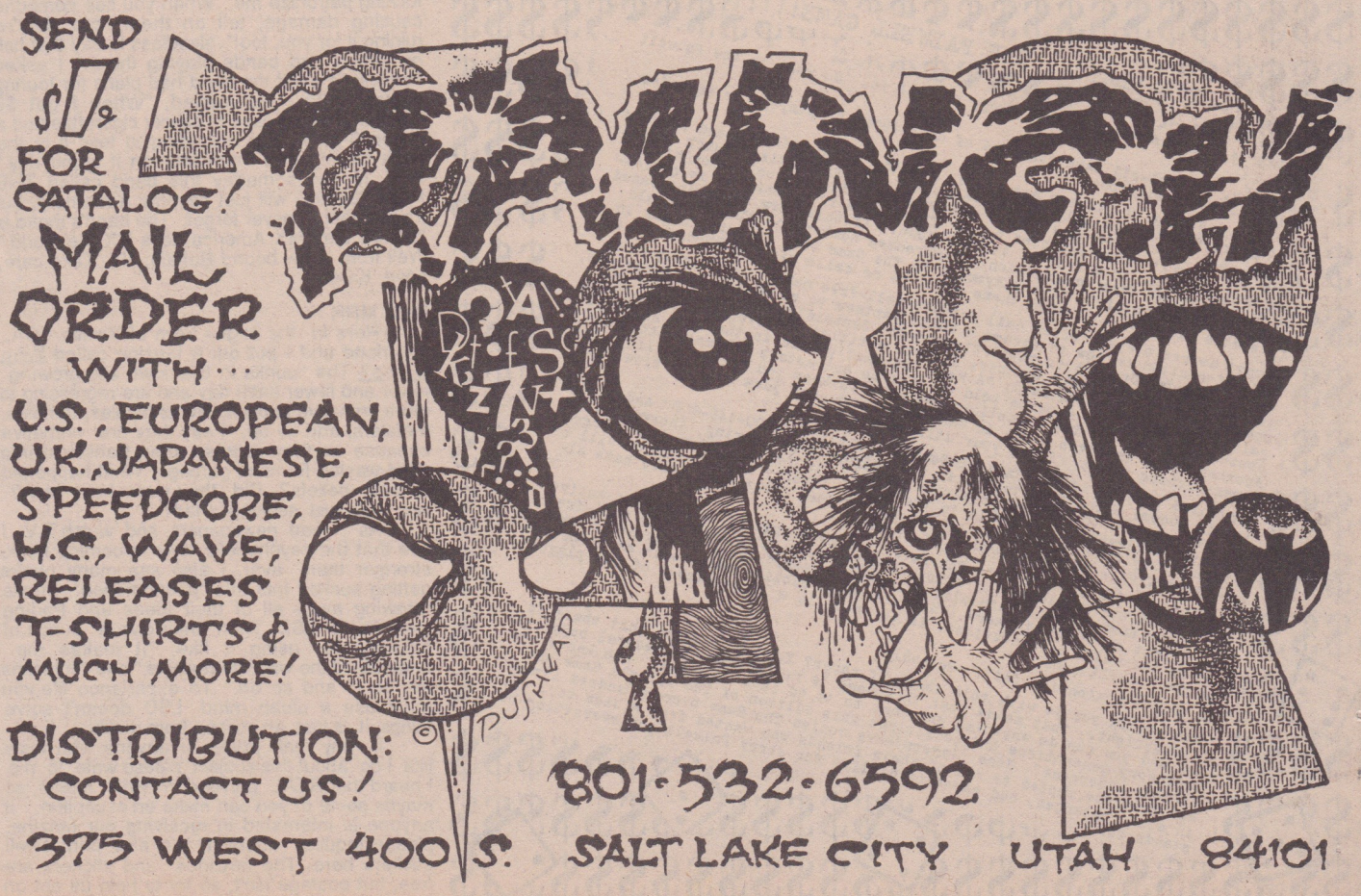
This is an open letter to any bands that may be reading. When you write on your records and in zine interviews things like, "Please write to us; we'll send you free flyers and stuff, all letters answered, we love to receive mail," please back these statements up with some truth. Many bands whom my friends and I have written to (and I could name names, but I won't) don't write back for squat. Hey, if it weren't for the folks who bought your records and went to your gigs, you'd still be hanging out in the garage. I don't want to slight many people who do answer their mail and clearly do care about their fans, most notably Jello Biafra, 76% UNCERTAIN, HUMAN THERAPY, and HUSKER DU, but for those of you who have let two or three months of mail accumulate in a drawer, get on it, okay? Thanx, Mike N./ 51 Longview, Port Washington, NY 11050

Dear MRR:

We are Society Anonymous, and we are based in San Francisco. We are a group of individuals who are involved in doing productive projects for the scene. We're sure that your readers will be interested, and want to somehow be involved as well. Here's a brief rundown on what we're about, and some of the projects we are working on.
MUSIC:

S.A. collects and trades live rare recordings and demos. These tapes are for trade only, not for sale or resale. We trade with people and groups from all over the world. The underground tape trading scene has proven to be very successful, and is a productive experience for all involved.
PUBLICATION PROJECTS:

This is where we need help. SA is in the process of compiling a publication called "The Formica Convent Files". It will mostly be a trading zine as well as international scene reports, reviews, obscure fiction, photos, comics/art, etc. But most important will be our trading classified section where we will print the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names and addresses of people who trade tapes. We will also have a section for touring bands, so please send any info you can. Also, spread the word that for this first issue, ALL CLASSIFIED ADS WILL BE FREE. (Deadline around the end of August).

So far, word of mouth has brought us quite a few good connections, and we'd like to thank all of the cool people who have been such a big help (mostly Kurt Braun in L.A. - hi!). Hopefully, if you print this letter we will reach many other prospective traders and productive individuals. It is very important to keep this network alive and growing.

Society Anonymous/ 2022 Taraval, Ste 8510/ S.F., CA 94116

Dear MRR:

I'm writing just to express some opinions. First off, the other day I was talking to this girl about the arms race, and she said the reason we are in the arms race is because Russia wants to be the most powerful nation in the world. The United States just builds missiles for defense. I think that's wrong, but I've noticed a lot of people believe that. I think both the U.S.A. and Russia's leaders want their countrys to be the most powerful, and both country's leaders tell the people their missiles are for defense. They use propaganda just like we do. I f you don't think so, ask yourself this question. Who's the U.S.A.'s biggest enemy? Russia will probably be what you think of. Why? They're not the only communist country in the world, and the Russian public doesn't know the truth about how we live, and we don't know the truth about how they live. But still I see "Fuck Russia" bumper stickers, "Kill a Commie for Mommie, " T-shirts, and all kinds of other stupid shit. That kind of mentality leads our government to believe that we'd better kick their ass then trying talking to them to prevent WWIII. People have told me that I sound anti-american. I'm not anti-american, but I'm not anti- any other country either. I'm anti-war, and the power hungry governments who cause them. Also, why do people assume that the Russian public are Commies? Is everyone here a Republican, or 100% supportive of what their government does? I bet they're not either. I 'm sorry, I don't have a blind hatred for everyone in Russia. Anyway, me and some friends are trying to start a totally non-profit tape-compilation service. The tapes will be very affordable. We are interested in bands around the world. Bands, please send demo-tapes, any info about your band, lyrics, etc., and we will try to get the tapes as much exposure as possible. Thank you,

C.O.F. Fanzine/ P.O. box 10094/ Scottsdale, AZ 85271

Dear MRR:

I'd like to comment on a band that I had the luck of catching their act (Which isn't an act at all). This band was honest and faced solid issues with their music. The lead singer, "Painkiller Paul," had so much energy, always moving around, and the lyrics were intense. He looked like he ate a dog for lunch. He shaves his head, but he says he's not a skinhead. "I'm not anything but myself, I don't classify myself, be yourself. If you follow trends and fads you lose yourself," he said onstage. "I'm a drunk, not a punk." On guitar is "Wild Bill," who comes up with the off-the-wall riffs and changes. Just watching him play that thing is worth seeing this band. And how the rhythmn section Jeff (drums) and Breden "Swamp Thing" (Bass). Jeff also sings back-ups in some songs. The band I'm writing about is the PAINKILLERS. My comment is that I think it's a shame that a band like this has hard times getting gigs. They play a lot of house parties, mainly 472 Grant St. last winter and spring. But, then some lady moved in downstairs and won't allow the "472 Grant Gang" to have band parties without the cops showing up. PAINKILLERS threw a "Summer Awakening '85" gig with other local bands like

the JOYBUZZERS, THE BEAUMONTS, MAJOR ADEPT, BEAT GENERATION, THE MOMENT, BAKED POTATO, and TEMPLE OF C.H.U.D. Also, SLAW MOUTH and a couple of Toronto bands. It was an all age show. It gave the bands a bigger audience and the younger crowd a place to go. But, some young jerks punched holes in the walls of the rented hall and shot off the fire extinguisher and tossed it through the window. "Painkiller Paul" went up onstage and screamed how "people complain there's nowhere to go and nothing to do. We give you a place to come and watch bands. Fuck, you go and ruin it for everybody, you've got no fucking respect for anything." The crowd, 200 +, cheered him on and he said, "Don't fucking patronize me. When you see someone causing damage, tell on them, 'coz they're ruining it for you, too!" Needless to say that hall no longer had bands playing there. I asked Painkiller Paul if the band had plans for touring or recording. He replied, "When I get $5 together, I buy a pack of cancer cigarettes and a cheap 6-pack. I'm not going to toss it in the bank hoping that I can tour on it some day." Well, maybe someday this band called THE PAINKILLERS will just become a memory, but it's one that I'll never forget. The band's motto is "Before they MX America, let's RX the world." Well from snow bound Buffalo, NY. Take care, Love, Karen

Dear MRR

Here in the mighy town of Visalia, CA., my friend and I put out a fanzine called Who Cares? The punks in this town are growing fewer and fewer each day and are regressing to more primative subcultures as hippies, trendies, metalers, and so on. I say they are primative because as they regress, they transform into mind-wasted forms of garbage. What happened to their beliefs? Did they ever have any? Are they just seeking a fad?

As I read newspapers, and watch T.V., I see that the psychedelic style is coming back, stronger than ever. I also see many punks getting sucked into this "phenomenon". Punks throwing away all of their ideas and trading them in for LSD. Then they give a bunch of excuses for using it like, "It makes me understand the way life really is," and "It makes me do..." and so on. To experience life,you must use a clean mind. LSD doesn't solve things, it is just an escape from reality.

If any real punks or anyone who feels like I do about this subject please write to me. I heard that REAL punks don't write letters, so maybe some of you can make an exception. If anyone is interested in receiving our fanzine, please inquire about it. We also print swell stickers here. The fanzines and stickers are free, but postage isn't, so try to help us out on the postage if you want, and can afford it. Write

$$$

first and we can arange some kind of deal. With so few punks left in town, we have quite a surplus of fanzines that need to get to punks that want to read them.

We encourage communication and would like to hear from anyone who has anything to say. Thanks all! Und Ich spreche deutch, ein bisschen! Gimpy/ Who Cares? fanzine/ 2401 Pecan/ Visalia, CA, 93277

To Helga the Elder ,

Hi! I wrote a letter to you, but it came back to me through the mails - and the name "Elder" was highlighted. If you'd like to write to me, could you give me your full name and address, and send it to me directly? (Not through the MRR magazine.) I'm 30 years old and I'd really like to get acquainted with you! Thanx. Sincerely, Ann Aust/ 441 W. 49th #8/ NY, NY 10019

Dear MRR:

Here in Chicago, IL, we have been having trouble keeping our scene going in the midst of Nazi punk agitation. A recent punk rock benefit for "Infact" (an anti-nuclear weaponry coalition) was shut down before it barely began due to a brawl of Nazi's vs. others, which literally filled the street outside the show.

I opened a forum in a magazine called "Positive Force" which I'd like to open up to people all over the world. If you've got a view, please send it to R. Forster, 501 W. Second St., Elmhurst, IL 60126 (If you're interested in a magazine too, send stamps and I'll see what I can do)

FIGHTING VIOLENCE WITH VIOLENCE

Recent incidents of violence which have been plaguing the Chicago punk scene bring to mind the degeneration of similar punk scenes in L.A., San Francisco, New York, and elsewhere. In the worst cases, punk shows become palaces of violence for groups of closed-minded thugs. A thriving, unified scene cannot exist under such conditions.

One solution to this problem which has been thrown about recently in the Chicago scene is attempting to force the thugs into submission with threats and actual acts of violence in return. The generally ugly political philosophies of the thugs helps people justify their acts of violence against these bullies as a form of vigilante justice, since police and other groups often seem unwilling or unable to take action. In this and the next few issues of this magazine we hope to present many different views of the pros and cons of such aggressive action.

Addendum: Recently, a flyering campaign attempted to inform scene supporters about the main perpetrator of the Nazi violence--- A Mr. Clark Martell. It was very well-received and supported. That convinces me even more that it is possible to intimidate bullies without stooping to their tactics.

Dear MRR:

There's a new Hardcore/Political radio show in Vancouver. "85 R.P.M." will be on the air Wednesday at midnight on Vancouver Co-op radio, 102.7 F.M.

The show will be broken down into roughly 70% music/ 30% interviews, political commentary, etc. So, we need lots of new music. Send tapes and records. They will most definitely get airplay! We're also interested in airing taped interviews with bands from other cities and countries. If any bands, fanzines, etc. are interested in doing this, contact us. Lastly, any bands wanting to play Vancouver can contact us for setting up gigs. Take care. 85 R.P.M./ c/o Dave/ 1616 E. 2nd Ave./ Vancouver, British Columbia, Canada V5N 1C9

ATTENTION ALL TOURING BANDS:

This is Landshark Marc, the local contact/ promoter in jolly old Amarillo, Texas. I've been out of town for the summer, but I am now back in town and ready to bring in any band interested in playing here. The scene here is getting bigger every moment and shows are happening on a regular basis. In the past, we've had such bands as BATTALION OF SAINTS, RAW POWER, THE BREAKOUTS, HUMAN THERAPY, WHY THINK, and FT13. There is one local hardcore band here, PEACES OF HATE, and another one on the way.

I can set up all-ages shows at a warehouse we lease with virtually no police harrassment at all. We're located dead center in the Texas panhandle on Interstate 40, and can provide bands with a place to stay, also.

So, if any bands are interested in coming through, give me a call at (806) 358-0988 or write to Landshark Marc/ 6201 W. 54th, #106B/ Amarillo, TX 79109. Thanks.

Dear MRR:

On March 1st. I sent Dave Ratcage of Ratcage Records in New York City and order for a Sims Jeff Phillips skateboard for $97.50. In April, I received a letter from him saying the model was not in stock and that I could either wait or order another. I chose to wait and later in May I wrote him asking where the board was. In June, he sent a letter saying Ratcage Records was going out of business and I would receive a refund in a postal money order in a few weeks. In July, I sent a letter asking him where my $97.50 was. It's now September 13th, more than 6 months after I first ordered the board, and I have yet to receive the money. I'm pretty sure Dave Ratcage would be impossible for me to locate on my own (I live in Arizona), so since he apparently never received my letter, I wonder if anyone out there knows where he is or can track him down because I need the money! Such business activities are surprisingly coming from such an "anarchist-minded" relatively famous punk rock figure (he used to even write New York City scene reports for MRR). Maybe, this is an isolated case, but I find it hard to believe that both my letter asking for the money and his check were lost in the mail. Anyone who has any information on the whereabouts of Dave Ratcage, please write me. Any of you staffers at MRR, please print this and give me any info you can. I'm not rich enough to get a lawyer. Amanda Focht/ 1650 E. 10th/ Tucson, AZ 85729.

Hi There:

This is aimed towards all you misguided people (guys and gals) in any "punk" scene wherever on this planet. You know who you are- the image "punks," the trouble-making assholes. I'm kind of sick of you all. Look, I don't care if you've hair down to your ass, a mohawk, no hair, dress up in the latest "punkwear" or have a skateboard permanently attached to your feet- just BE REAL! Look how you want to, do what you want to BUT be honest and smart about it all and fucking respect other people and their rights, too! No need for cockiness and disruptive behaviour- it's all a front to hide a scared, insecure REAL YOU. Are you under the impression that by "looking punk" and "acting punk," you will have justified some obvious deep-down problem of yours?- "Oh, I got totally drunk and acted like an asshole at the gig, but I'm a punk and I can fucking well do as I want!" You just ruin it for others and lose their respect for you. So, you scoff at other peoples' respect for you ("All this respect stuff is fucking shit"). You obviously don't have any respect for yourself and that's kind of sad. Are you afraid people won't like you, the real you? Hey, they don't like you as you are now, so how can things be any worse if you dropped the whole facade of "I'm a punk and this is the way I'm allowed to act?" Take the time to sit down and think about why you act like you do- what makes you think you have to act like a stereotypical "punk"? You're no stereotypical anything, you're you, a unique individual and, dammit, the rest of us want to see that real you! Shit, don't be scared, okay? Life's too short to hide, you know. BE REAL! I'm just so goddamn tired of fakeness and fear and people who are sucked in by the media's image of what a "punk" should be like and who can't be original enough by just being themselves! Enough of my ranting- just think about it, okay? Take care..

Love and honesty,
Maureen/ 11716- 85 St./ Edmonton, ALTA. CANADA T5B 3E7

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COLUMNS

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Just a brief announcement this time. With the changing of the seasons come some changes to MRR. Moving up from San Diego and his Leading Edge zine to join us is Martin Sprouse, hopefully bringing with him some new ideas and energy. He'll be sharing the day-to-day shitwork and planning with me, and Martin's influence should start showing up soon, both graphically (bigger photos???) and philosophically (he's a seriously funny guy). Of course, all the rest of the shitworkers will be around as usual, so there will be continuity as well as a fresh outlook. One last item: Jeff is back in grad school to study his specialty, authoritarian (especially ultra-fascist) organizations, and though his output in MRR has dropped substantially in recent months, he will be contributing (so he says, and we hope) many columns or articles on this and other related subjects during the next year, as well as a few choice record reviews. Onward.

Okay buckaroos. Let's get a few things straight. I DO NOT live in San Francisco. I'm getting sick and tired of going to DC or New Jersey and having people ask me what I'm doing on the East Coast. I live in New York City.

Just because I write for MRR and enjoy an occasional bend-over-boy, does not mean I live in San Francisco. When I kiss someone, I don't relish the idea of having a mustache scrape the underside of my nose. Besides, how could people imagine that I would live in a city where the baseball team can't even win half its games.

Also, how could anyone think that I could take more than a week in that ninth circle of liberal-fascist hell? Do you know that there's a law in San Francisco that says if one person in an office of 500 does not smoke, then either the boss has to build a separate room just for that person, or NO ONE in the entire office can smoke?

They don't as yet have mandatory vegetarianism, but they will. They were one of the first places with a 21-year old drinking age, and they check everyone, everywhere!! I know more people who have had cop trouble in San Francisco than in East Germany.

The difference between New York and San Francisco is the difference between the VELVET UNDERGROUND and THE GRATEFUL DEAD. So please, I live in New York City. If you want to write me, wirte me here (unless it's for publication, or a letter bomb, in which case send it to the guys in SF). My address is 75 Bleeker St., New York, NY 10012. I don't take collect calls. Also, unless you are extremely attractive, don't pop in for an unannounced visit.

As far as writing me goes, I answer most letters, but it usually takes me a long time. That brings me to the main topic of this month's column. It's based on two letters I've gotten in direct response to things printed in this column.

The first is from Dave who does Run It fanzine (17 Poplar St., Waterbury, CT 06708). Run It, by the way, is a clever little zine that has the balls to ask Jello Biafra "Do you find a lot of people sort of treat you as if you were daddy?"

Anyway, Dave writes, "You said that you love it when (stupid totalitarian feminist or otherwise) people complain about you -- I interpret this as a suggestion that the intent of your column-type thing in MRR is, in part, to provoke; hum. Is this really a safety net? What I'm suggesting is that (whether you realize it or not), you're allowing yourself to say, "I really didn't mean it, I just wrote that so you'd complain," as a defense whenever you find your ass is in deep water. By encouraging complaints, possibly you're admitting that you don't care what people think of your ideas 'cuz you don't actually support those ideas yourself. What is it , bub? So you intend what you write to be taken seriously (to an extent that it will be considered a valid arguement), or are you fucking off just so that your mom will see all the mail you get and think that you have lots of friends? Do tell! -- Dave"

Okay, Dave, I'll tell. I don't write anything I don't believe. Feminists cause more rape than pornography (and they have less of a sense of humor). Vegetarians have no moral superiority over carni/omnivores. Kiddie-porn is fine as long as there's no coercion. People who throw bombs and kill for a politically correct reason (without being physically attacked first) are just as big assholes who throw bombs and kill for a politically bad reason. We should resist linguistic totalitarianism or new-speak of any kind. So-called cripples are often morally and socially superior to the "able-bodied." It's as bad to judge a person solely on the fact that he's a skinhead, as it is to judge a person solely on the fact that he's a Negro. Yep Dave, I believe it all. But there's more to it than that.

I DO like the fact that people complain about what I write. That means that what I've written is being read, and thought important enough to respond to. The intelligent responses I often answer privately, sometimes I've even become friends with those who disagreed.

The stupid Mykel-Board-is-an-asshole how-can-you-let-him-write-for-you,he-should-be sold-off-to-the-pet-store-for-pirhana-food letters are entertaining. I love anything that shows anger stupidity without me having to make a word of comment.

As for the STYLE, yep, it's abrasive. I try to hurt like sand in KY. I had one letter writer ask me if I were Ed Anger. I took it as a compliment. After all, who do YOU read first in the Weekly World News? I am abrasive to get read. I am abrasive to stir up emotions and force people to at least look at thoughts they never before considered.

What the fuck do I care if someone wants to suck down spinach soup for the rest of their lives? My attack was not on vegetarians, but on vegetarianism. It was on the placid, thoughtless assumption that this new left-wing punk fad was obviously correct, good, healthy, and on and on. My attack was on this kind of trendy acceptance of whatever's "in" at the moment. Vegetarianism is no less trendy than looking at Madonna.

People have written letter to Tim asking him why he continues to print my column when I appear so much at odds with "the basic philosophy of MRR." I can't speak for the guy, but I bet at least part of the answer is that he too likes this stirring up. He is no more interested in faddish fashion followers than I am. But what about me, if I really believe this stuff, how come I'm still writing for Moscow-punk's house organ?

That brings me to the next letter. I'ts from John, a well-known anti-MRRer.

John writes: "You ever stop and figure, if you'd ever stop writing for MRR, the only columnist old TY'd have left is himself? And then how could he convince people the rag is not merely his own personal forum for his own personal opinions? In a lot of ways you legitimize his claims of being a democratic forum. You've become the whipping boy for the entire p-rock psychotic left."

Well, here I am still writing for MRR. First I'll tell you the real reason, then I'll tell you a noble reason that I'll have made up by the time I finish writing down the real reason.

It's the fame, the girls, the booze, the free meals. Whereever I go, people come up to me and say, "Hey, you write for MRR! You wanna stay at my house and eat all my food and drink all my beer and screw my 12 year old sister?"

I play in a Rock N Roll band, ARTLESS. I've had three bands before it, put out a whole bunch of records, appeared in a Huey Lewis video (really!), but how do people know me? From writing for MRR.

I've been in 45 states and 20 countries. I constantly meet people who know me through my column. Why do you think everyone thinks I live in San francisco? Even though most of the people I meet already hate me, they are perversely fascinated enough to take me home to their friends.

Okay, I've thought of my noble reason now. John is right. MRR is the focus of the left-wing pinko-punks. If those are the people that I want to say YOU'RE WRONG to, what better place than in these very pages? So many punk bands preach to the converted. It's my interest to convert the preached-to. I couldn't show people the other side if they were already ON the other side. This is my chance, and I again thank Tim and the gang for giving it to me, whatever their motive.

Well, that's it for this month. Keep those letters coming. (Dave Run-It sent me a charicature of myself.) I'll answer most everything you send to me. Keep the complaints coming to MRR. It shows you're thinking.

Oh yeah, two more things. First, I forgot to mention a great girl, Lee Jenkins, who helped me get through Winston-Salem, North Carolina without turning into REM. I had her name written on a piece of paper so I wouldn't forget to mention her, and then I forgot where I put the piece of paper.

Second, my band ARTLESS will be doing a US tour in October to promote Placebo's release of our 12" record: One Side of Artless. (It's got songs on one side and my face engraved on the other.) If you know of a place in your town for us to play, please write to me at the New York address, right away!!

Otherwise look for the band. Come and see us play. You won't like us at all.

HELL IN A HANDBASKET

BY ANNA

I am three weeks pregnant. The nurse at the hospital who calculated back to my last period said six weeks, but I remember exactly how it happened.

We were making the beast with two backs, you know, unleashing from the camel, and it was beginning to feel good. Usually, I am extremely cautious, even overprotective, of these kinds of situation. Clutching at my parts can sometimes put a

damper on the atmosphere but does lend kindly to the population crisis.

This time I did not want to stop. We get so little gratification from the chore of life, I was hoping to sink into the groove and bring it home, big time. But it was over in a matter of seconds and I will have to live with the consequences for the rest of my life. The worst part is not realizing anything had happened down there. It would have been a little consoling if I thought I had at least given my partner pleasure, but at the time I thought he had gotten bored and fallen asleep. Silly me.

My first reaction to the untimely news of my condition was laughter; the phrase "If you want to dance you have to pay the piper" doesn't even apply here. It was more a death crawl into the steamy pit of hell to ring Satan's bell. How can one be serious with a stranger's seed creating a monster in my body? Truely a Twilight Zone situation.

All communication failed, despite my suicidal wish that something positive could come out of this scenario. My partner, so overwhelmed with the news, departed into cerebral places known only to the brainsick, leaving behind a blank, gaping stare and dull sullen eyes petrified with mental neglect. He left me to deal with the entire mess by myself. It is better this way. I expected to have to do it myself; it seems our society has forgotten to teach its men what to do once they get their toys.

I am going to get an abortion quickly. However painful, I feel I have no choice. I have no money and no security. Perhaps I am blameless and perhaps it is entirely my fault that I am in a position in life where I cannot take responsibility for my action. I do not know. I do know the decision to abort cements even more firmly that I am living in an era of isolation and solitude. Acutely I feel I have little to offer a community based on family and Rotary Clubs, urban intimacy and PTA meetings. If I told my parents, they would be devestated, because my actions could be interpreted as nihilistic and destructive. I do not want to do it; I cannot stand killing of any kind. However, it is Catch 22. I cannot validate my lifestyle by rushing out and having the surgery without remorse as much as I cannot have a child without all-consuming guilt. Once again I find myself in a very solitary spot. And to make matters worse, my own body is betraying me. The hormonal change has made me docile and complacent. What a traitor. It is preparing itself for procreation. It is making me feel, despite all endeavors, this is the best and most wonderful thing I can ever do. Having a child in our species is considered to be the ultimate in achievements. The continuation of humankind is a powerful euphoric drive. It is also a sick concept. If this is all I am capable of, if in order to participate in our societal documentation I will have to say I am proud of it--here is a trophy, a monument to remember by---no thanks.

And with that thought, I am off to Kaiser Hospital without self-abasement or drinking the cup of humiliation to the dregs. Independence has a very high price, but abortions are free.

P.S. I will never forget the kindness of my friends during the affair. They are the truly gods and goddesses and will live forever in my heart.

For my first column I felt obligated to explain a little about myself. First, some information about the past. As some of you might know, I used to do a fanzine by the name of Leading Edge. It was going very well and receiving a lot of great response, but at its height, the work load was overwhelming for one person. At that time, Tim approached me with the proposition of becoming involved with MRR. His idea was to have new blood come into the zine, which was an offer I couldn't pass up.

So here I am, living in San Francisco and in the process of starting a "new life". I am faced with new responsibilities and challenges. Naturally, my main concern is to put my energy into MRR and communicate my ideas through it! I have already brainstormed for new ideas concerning both content and graphic appearances. I've presented some of them to people involved here, but I would greatly appreciate any suggestions you might have too. Please feel free to write and hopefully you'll notice the changes.

One immediate innovation will start with issue #31. We will be having a fanzine list made up of those who send one in for trade or review. The list will contain each fanzine, address, price, contents, printing format, and size. These will not be reviews, only brief descriptions of each fanzine. If you wish to have your zine on the list, please send a copy and in return we will send back a copy of the issue in which the review is printed.

Right now I'm in the process of learning the day-to-day routine which seems to be taking a lot of my time. Can you believe that this column alone has almost taken me two days to write, not to mention type. As you might of guessed, it's going to take me more than a week to get into the swing of things. But the energy's there and I'll stick with it. Until next time...

MAXIMUM ROCKNPAUL

Paul Hamerlinck

Hello. I'm Paul, welcoming you to the world of Maximum Rock'n'Paul. A world that tries not to take rock'n'roll too seriously. Take it easy, OK?

Just think--no more scrapes or bruises ever again.

Summer Fun with

MILO & MADONNA!!

Sitting at the pool side enjoying the sunshine is rock's hottest couple--Madonna and Descendent's Milo! To the left is Black Flag's Henry Rollins, who is "jealous again."

Date: 9 Sept; Place: Electric Ballroom, London. The scene of a paltry post-gig "riot" after a JESUS AND MARY CHAIN performance. The P.A. gets trashed, windows smashed. The "rioters", predominantly trendy middle-class whites, retire to their safe European semi-detached homes in the leafy avenues of deepest suburbia, smug in the afterglow of the evening's rebellious rock'n'roll activities.

Meanwhile: Scene 2: Handsworth district of Birmingham. A real riot is taking place. Hundreds of disaffected black youths have to take to the streets, fighting back after continual police harassment in the area. Unemployment among black youths in the area is over 50%, the housing is at best slums, at worst ghettos. Babylon's burning brightly, as shops are looted (that's what I call window shopping!) and burned.

Q: When is a riot not a riot?

A: When it's a bunch of JMC fans having a collective teenage tantrum within the cushioned confines of an establishment music venue. In contrast, the blacks of Handsworth were fighting for their rights; a reaction to a society which condones a fascist policing system where black youths are singled out for public oppression--stopped and searched continually. It's not just the youths either. I read a report where a respectable middle-aged woman claimed she was stopped by police on the street at least 3 times a year. She was black. Most white people live a lifetime without ever being stopped. Such is the extent of the harassment.

Scene 3: I'm home watching the TV news. Flickering monochrome visions of South African riots assault my brain. Scenes of pandemonium of policemen weilding 6 foot long whips attacking blacks (men and women) for being in the wrong area. It's total war, black versus white, nothing grey about it.

The South African pictures seem so far away, and so extreme, that it is hard to comprehend them. The reality, of course, is that such vile racist scum mentality as demonstrated in the evil apartheid regime is alive and well in Britain, supposedly a "most civilised" democracy. Here, the racism is covert, as opposed to overt. The police conceal their vile views under a blanket of "non-discriminatory" press conferences, community policing, and the like. Taking photos of coppers with little black kids in their arms wearing their helmets will no doubt reassure the mindless Sun-reading public at large, but it's still an extremely rare sight to see a black policeman--perhaps that fact says more about the attitudes of the police than endless public relations hype ever will.

September also saw the arrival of "flavor of the month" post-hardcore combo HUSKER DU on our shores, for a mini-UK tour. The first gig was at a sold-out Marquee Club in London, playing to a rabid slam-pit of hardcores at the front, and wall-to-wall music press hacks at the back. Despite an appalling P.A. and mix, The HUSKERS came over as a harder 1980's version of The BEATLES. They finally left the stage after several encores, the slammers still screaming for more, while the ensembled press and biz-men went away suitably ga-ga at the realisation that they had witnessed the dawning of a new age in music.

Hardcore is most definitely *IN* with the music weeklies here. Not so much the straight ahead HC thrash groups, rather the post-HC bands with arty or weird leanings. God, it's enough to make me start buying the rags again, after a 2 1/2 year absence!! HUSKER DU, MEAT PUPPETS, MINUTEMEN, BUTTHOLE SURFERS and the like get regular mentions. Hopefully, this will signal a significant and long-lasting move by the influential weeklies to cover more American underground/independent music. Why, even MRR got a 1/2 page write-up in NME--could it be getting (gasp!) trendy? (Donny the Punk, you're right!) I would urge all innovative HC bands to contact the music weeklies; they have a lot of influence here. Unlike in the States where radio airplay is necessary for exposure, here decent press write-ups and some good live performances are prerequisite to popularity, as the radio play for alternative/indie music is negligible. Lastly on this subject, if any NME hack would care to look to the European HC scene for a

change, rather than the North American, they would find plenty of worthwhile innovative bands such as FUNERAL ORATION (Holland), TARGETS (W. Germany), and more.

Away from the lofty portals of the London-based (and biased) music press, and down to the garage now...In the last 6 or more months, two new trends have become discernable in the UK, and have begun to influence both the new and old groups alike. The first is Thrash Metal and secondly U.S. Hardcore.

METALLICA and SLAYER's records are influencing the U.K. thrash bands to achieve a heavier, more technical sound (this in itself is no bad thing, in my opinion, but it seems some people are beginning to adopt the whole metal attitude too, which I don't condone at all, and I'll elaborate on later). METALLICA played last year in London, tore the place apart, and to the many punks in attendance, it was a signal to forget trying to emulate DISCHARGE; thrash metal was where it was at!! This summer, METALLICA returned to play the huge Monsters of Rock festival, while the pretenders to their once-held metal crown, SLAYER, blew the roof off the Marquee in an hour of absolute frenzied mayhem, the likes of which the U.K. had never seen before. To the untrained observer, the distinguishing line between fast, aggressive metal and metal-influenced punk is gossamer thin. True, from a musical standpoint, there is little difference, but lyrically and ideologically and music-biz involvement-wise, there are huge differences. Some formerly straight punk-thrash bands have their sights set on exploiting this mass thrash-metal market opened up by SLAYER, etc. In the U.S., it saddens me to see once great punk-thrash bands like D.R.I. and C.O.C. signing up to a metal label which is part (through subsidiaries) of the major EMI America Corporation. This "Speedcore" (©Pus) phenomenon was supposed to unify the 2 separate factions of 'Punk' and 'HM' on an equal basis, yet, at least in the U.S., all we see is Punk-Thrash bands being co-opted, bought out, and in doing so reducing Punk-Thrash to the status of just a more aggresive sub-division of Heavy Metal. It sucks! Luckily, it hasn't happened yet in the UK, only because trends take 2 years to cross the Atlantic, but bands like ONSLAUGHT and ENGLISH DOGS have already announced their intentions to join the metal fraternity at the 1st opportunity - appearing in glossy metalzines and the such like, writing meaningless lyrics about warriors, swords and Satan, etc. On the other hand, there are bands like AMEBIX, SACRILEGE, CONCRETE SOX, who utilise a metal sound in the knowledge that more (much more) people will buy the records if they can achieve crossover into the HM buyers without sacrificing any ideals they may have about lyrical content or music-biz involvement. The proposed marriage of 2 such genres as Punk and Metal which are ideologically poles apart is certain to end in a divorce, and I guess the least financially stable of the 2 (Punk) would come out of it worse. Punk bands should remain independent of, and openly critical of the whole metal/rock mentality, not queue up to be accepted into it.

While on the subject of Metal, I wanna tell you a story about ONSLAUGHT. About a year ago I started writing to the band after they sent me a promising demo of fast, well produced powerful thrash. I organised them onto the bill of a CHAOS U.K. show last November and kept up regular contact with the guitarist via letter ever since. When their LP came out, I was thanked on the cover, presumably for helping them get early coverage. Recently they played in Nottingham at a Metal club, and were playing the next night in London at a well known Metal pub so I joined them in the van for the journey down. Not really having got to know the band personally before, I though it would be a great opportunity. On the way, members of ONSLAUGHT and their roadies (as well as two bonafide [male] metal fans) would make racist comments "Fucking niggers", etc. if we passed a black on the street. This didn't just happen once or twice, but on numerous occaisons while I was with them. In London, the drummer and a roadie went to buy food - they returned complaining that only Pakistani-owned shops were open - even boasting that they'd walked out of several "Paki" shops before being forced to buy as nowhere else was open. What a fucking racist little turd that drummer is! The owner of the London pub they were playing in was black; they made a racist comment about him among themselves. All the time, these overtly racist comments were being made throughout the day, I remained quiet, reasoning that to tackle them on the subject wouldn't be half as effective as reporting it in MRR as I'm now doing.

All I can say is that if you see ONSLAUGHT, or write to them, ask them the categorical question "Are you a racist?" - I'd like to know the answer.

Right now, the U.K. is beginning to produce its first generation of fast thrash bands influenced more by the high-speed insanity of D.R.I., MINOR THREAT, M.D.C., than the archetypal DISCHARGE/ DISORDER influences of yore.

THE STUPIDS were the first such U.K. band to approach the levels of intensity we had grown accutsomed to hearing from the U.S. Their classic Violent Nun EP is being re-pressed (another 1000) even though it's old material now. Coming soon from the thrashing trio will be a 14-track LP on C.O.R. - tenatively entitled Peruvian Hardcore. It'll be 100% metal-free, I'm assured.

GENERIC, ELECTRO-HIPPIES, and HERESY are all heavily influenced by U.S. ultra thrash. I checked out the first two at a recent community centre bash (Animal Rights Benefit) in Liverpool. ELECTRO HIPPIES are a 3-piece with a screaming drummer and a metal guitarist. Good basic fast catchy hardcore - faster than the U.K. norm. GENERIC hail from the North-East, and 2 members used to be in BLOOD ROBOTS (now split). Live, and on their tape, you can hear an interesting mix of very fast thrash and almost post-punk songs. Definitiely not a generic thrash band!

HERESY used to be 2 members of PLASMID, but with the addition of my buddy Kalv on bass, they have progressed into a totally killer SIEGE-type thrash band with metal touches. The speed is amazing and easily holds its own with any other thrash band in the world. Expect a demo tape from Kalv soon.

Also from the Nothingham area are EYES ON YOU, a promishing band who tackle a melodic thrash approach and come off sounding pretty good. Demo available from Dave Skeen/ 5 Cottams Close/ Southwell , Nottingham NG25 0TY/England

Other new bands around with demos out - PRO PATRIA MORI have a lot to say, but musically still in the old Britplod vein (though it's slightly faster these days). Could develop into something worthwhile.

RIPCORD from Weston-Super Mare (great name for a place, eh?) cite ANTI-SYSTEM and GANG GREEN as main influences. A strange combination to me; they sound like early ONSLAUGHT, people tell me thy have a large dose of metal-rockstaritis, although they've hardly played out of town yet.

Lastly, a quick run down on what established bands are doing. Rumours are that DISCHARGE are back with a drummer (Gary off the LP) and guitarist (Fish of SKEPTIX) and could be recording and playing live again soon, after over a year with session musicians. If DISCHARGE decided to record a metal-thrash LP now that its popular and breaking into the mass market, the originators of the genre could clean up! I hope they go for it!

Pushead's faves THE INSTIGATORS have had a huge line up change - all but the guitarist left, to be repalced by a drummer and Trimble and Tez of the XPOZEZ. What the old members of INTIGATORS are up to - I don't know. CHAOS UK jet off to Japan for a tour (minus drummer Doug because of his drug conviction). Will Japan still be standing after they leave?

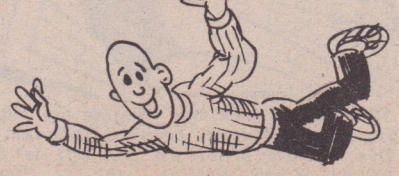
Dig/ 42 Hazelwood Rd./ Nottingham NG7 SLB/U.K.

Bands: new phone number for booking gigs with Plus Productions in Philly is: Mark/ (215)831-9576/ after 6 PM.

EXTREME EMERGENCY

To all labels and bands,

WBAI's "Rude Awakenings'" entire music collection was stolen. We have no music to play. Please keep the only major hardcore radio show in N.Y. alive. Due to unemployment, our playlist has been halted. Please be patient. John Bello/ WBAI c/oRude Awakenings/ 505 8th Ave./ N.Y., NY 10018



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ALASKA

Interview & photos by Frank Harlan

MRR: You've just recently released a cassette tape. How have sales been?
L: Great! We sold out our first shipment already!!
S: Considering we had to give about 20 tapes away for promo reasoning, we did great! We appreciate the shops and articles that have advertised for us.
M: The tape is our first outlook on life from the CLYNG-ONZ viewpoint. People will never be the same. Tape sales aren't as good as a sail on a boat but damn close.
J: The tape hasn't sold well in Anchorage, but we feel it will do well in the lower 48 after it's reviewed in other zines. MRR gave it a great review and even put it in the Top 15 twice.

MRR: As CLYNG-ONZ, you are aliens to this planet. What actually is your mission?
L: To spread sick humor. We are outcasts in the galaxy from another planet.
M: We are on a mission from God! We have been sent to change the diet of earthlings. The new diet will consist of dry white toast and 3 chickens.
J: To boldly be crude and have fun doing it through Rock & Roll.

MRR: Outside of being musicians for practical reasons, do you have a real job?
L: Actually, it's sort of unreal. I'm a printer, among other things.
S: NO.
M: I fuck sheep. I used to be a shepherd for sheep farmers but I started to spread VD and the sheep would have nothing to do with me.
J: Yes, on weekdays I transform myself into a Wall Street-type executive.

MRR: Being the beer drinkers that Clyng-Onz are known to be, do you drink lite beer because it tastes good or because it's less filling?
L: Because it tastes filling.
S: I'm not on a diet.
M: Only a real concerned person would ask that and it puts a big tear in my eye. Less filling so we can be quick on our feets.
J: Fuck lite beer. I want my Guiness Stout or little Kings!

MRR: Loui, since you're the only female of the group...that we know of...does the guys' tacky sense of humor ever get to you?
L: Hell no. I'd say MY disgusting sense of humor gets to them.
M: She's a sex dwarf.

MRR: You write a lot of lyrics for the band--what are some of your favorite hits you've written?
L: "Trim Hunt", "Ode to the Betty's", and of course the smash hit "Fudge Pack". Jiz writes all the music with Lawrence Welk.
J: "Indy 500", "Bobby Hansen", "Shootin' Winnebagos", and of course "Time".

MRR: Jiz, you have a hit titled "Time Magazine", a reggae tune. What was the inspiration?
J: I was alone at home and saw no one outside work for a few days. I read through an entire issue of Time and was appalled at all the bad news in the world. I like reggae and this fit the mold real good.

MRR: They recently discovered the remains of Josef Mengele. Do you really believe these are his remains and did you really room in boarding school (or otherwise) with him? Be honest.
J: How old do you think I am? I just like the swell cars the Nazis drove and their cool suits.

MRR: What are your political views?
L: I'm glad we're not giving into any terrorist demands.
S: I don't vote.
M: Prostitution should be legalized. Conser- vative conformists should E.M.F.B.O.
J: Government should take care of national business and not interfere with our personal lives, business, or other nation's affairs. I'm a libertarian at heart except for the non-violence aspect.

MRR: Should Top-40 bands really try to feed the world?
L: More power to 'em I say. FOOD IS GOOD.
S: I don't know and I don't care.
M: Stu does care! He feels that the question is irrelevent and I object your honor.
J: They've got the money to.

MRR: When can we look for a "CLYNG-ONZ For Africa" single?
L: When "Time Magazine" hits the top of the charts.
M: When the Ethiopians for Wealthy Americans album comes out.
J: Never. The goddam Ethiopian government denounces the U.S. and sells a lot of the food we send to Sudan and other starving African nations, so the "Officials There Get Fatter".

MRR: Have Curley, Moe, Larry, or Howard Johnson played an important role in your career?

L: Not really. I got this all by myself.
S: No, but everybody else has.
M: Mostly drugs have curbed my idea on things. I laugh a lot when my glaucoma isn't acting up.
J: Yes, Shemp. I like to go to Howard Johnson for clam rolls. Sometimes they've even psychedelic.

MRR: Is Muk really involved in animal husbandry?
L: Ask my dog.
S: Ask my cat.
M: No comment. Where's your gerbils?
J: He's the wife in most cases.

MRR: Is the rumor true that you're putting out a line of jewelry created entirely of moose nuggets and rabbit droppings?
L: Shit no!
S: Fuck no!
M: Yes, Loui will model them, and Jiz, Stu and myself will wear Moose Musk Aftershave.
J: The EXHUMED beat us to it.

MRR: Don't you think this is a capitalistic move to exploit tourism?
L: No, I think it's a creative outlet for mooseshit.
S: If anybody deserves them, the tourists do.
J: Viva capitalism!
M: Tourists should be shot or else turned over to the Anti-Tourist Bureau headed by Anne Buford.

MRR: Did any of you keep up with the "impeach Governor Shefield" trial, and what do you think of this situation?
L: I try not to think about politics too much (it makes me depressed), but from what I know I think they should shoot the sly little fucker.
J: No, I knew he was a swine from the beginning. I tried to make him lose, but it didn't work.

MRR: The lifestyle of people who live in Alaska is a lot different from the humanoids that exist in the "lower 48". Can you explain the difference?
L: People who brave the tundra miss out on a lot of wild stuff that goes on in the lower 48. So they compensate for it with even wilder stuff.
S: No, but I like it.
M: Alaskans are a bred apart. But where we're from we part bread. They're called "slices".
J: The difference is fading due to the exhorbitant number of laws the last few Alaskan legislatures have put on the books. The major differences other than weather, amount of daylight, and wildlife is that the U.S. government owns over 3/4 of the land here and has never lived up to its part of the Statehood Agreement. I think we should secede.

MRR: How has living in Alaska inspired your music's lyrical content?
L: There are so many inspiring things up here that it's not

CLYNG-ONZ

hard to write lyrics about Alaska. The people are really interesting as well as the wildlife. We mostly inspire each other though.
S: It's had almost everything to do with our lyrical content. Except for "Dayton, Ohio". Our name of our first tape (Hide Your Eskimos) depicts that.
M: Huh, huh, huh, zuck a muk.
J: The shitty winter we just had gave us lots of time to write.

MRR: If someone purchases your cassette, what actually will they get for $6?
L: A good laugh and a headache.
S: A Maxell tape with 24 hits.
J: A great collection of hits that will be a collector's item after we make it big and only do albums.

MRR: What's your personal favorite hit? Why?
L: My personal favorite hit is always changing, but at this moment it is "I Dump in My Sleep" because the bass line is so hot and because Muk is so funny singing it.
S: "Little Bobby Hansen"! Listen to the lyrics man!
M: Oh, they're all hits.
J: "Indy 500" cuz it's true. I went to jail there and this is my way of retaliating. I spent 2 days in the can because I had a beer. I bought it legally, was on my first one when I was arrested and was 20 years old at the time.

MRR: Did Muk really have a sex change?
L: No, but a couple of pairs of my pantyhose have disappeared at his house....
J: In what sense of the word.
M: So did Santa!

MRR: So you've enjoyed your success so far. What does the future of the CLYNG-ONZ look like?
L: Kind of hazy and mellow. More recording, live gigs, and videos. Shootin' Winnebagos will be out soon.
M: Touring with the STONES, then to Altamount, and Vegas backing WAYNE NEWTON.
J: It's magenta, kind of rhombitudinal and alltogether disgusting.

MRR: Besides telling humanoids in the lower 48 (and Hawaii) to purchase your latest cassette release, what other final note would you like to share?
L: We're just jammin' strictly for fun. If you can't get a good chuckle out of something as humiliating as our tape, then what's the point in going on? You got to make your own fun (Oh yeah, and stay clear of Jiz after Taco Bell).
S: Be mellow, listen to PINK FLOYD.
M: Keep away from food that's ben left in the refrigerator for months. AND, if you pull up to a stop light that's 2 lanes one way, if you're going straight stay in the left lane so I can take a free right cuz I'm usually late for practice. Don't drink and drive. (what a community gesture).
J: A G-sharp. But seriously, splintering the scene into factions will ruin it. Give a little now and then. When there's a concert, maintain so we'll have a place to come back to. Be cool, but flex.

The CLYNG-ONZ cassette is available for $6 ppd, or if you just want to drop them a line write to: The CYLNG-ONZ/ P.O. Box 253/ 205 E 4th Ave/ Anchorage AK 99510.

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SF-Well, here we are again, verging on pumpkin time again. Time sure flies, huh? Yep. You'll have to excuse me on this month's scene report. I know it's gonna be rather vague. But hey, I have a good reason. I went back east on vacation. I had an amazingly swell time, especially in Raleigh, NC. They have an incredible scene there, and the people are really cool and showed me around a bunch--thanks!! Also, stay on the lookout for SUBCULTURE from Winston-Salem--incredible!!!

Another great psych night at the Swedish-American Hall: SEA HAGS, MIRACLE WORKERS, and MORLOCKS. Great time for sure--the MIRACLE WORKERS didn't hit here last time, so this was a treat for everyone. The SEA HAGS also put on an incredible show--I've seen 'em a few times and like them more each time. People compare them to Aerosmith sometimes...I gues they're kinda like that, but also very garagey. Hopefully, I'll have a picture and more info next issue.

Our homeboys MORALLY BANKRUPT had their farewell show at a Bike Messenger bash--it was great! They're gonna be touring all across the country, and don't miss them if they come your way--guaranteed fun. Also, be sure to check out their LP on Slime Records.

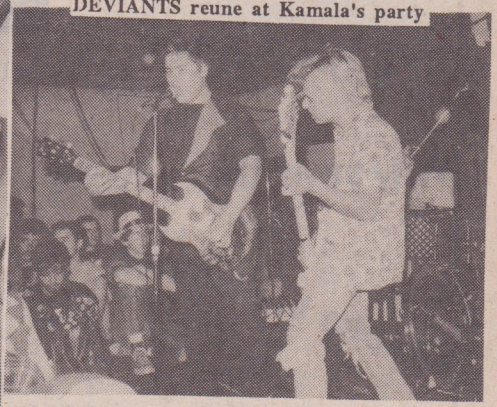
So, on the new "club" front: there is a warehouse available to do shows in Emeryville. A bunch of people, myself included, are all going in together to rent it, and are busy building and soundproofing. It's getting better and better all the time. The first show went pretty well. Playing were CHRIST ON PARADE, VIOLENT COERCION, ARMISTICE, and CLOWN ALLEY. It's really cool because everyone involved is really into the music, not money-making B.S. like most clubs are. We also have a "no alcohol inside" policy which hopefully will help cut down on the drunken B.S., like fights... Anyhow, if you're interested, call me at (415)863-7645.

RHYTHM PIGS move to S.F.

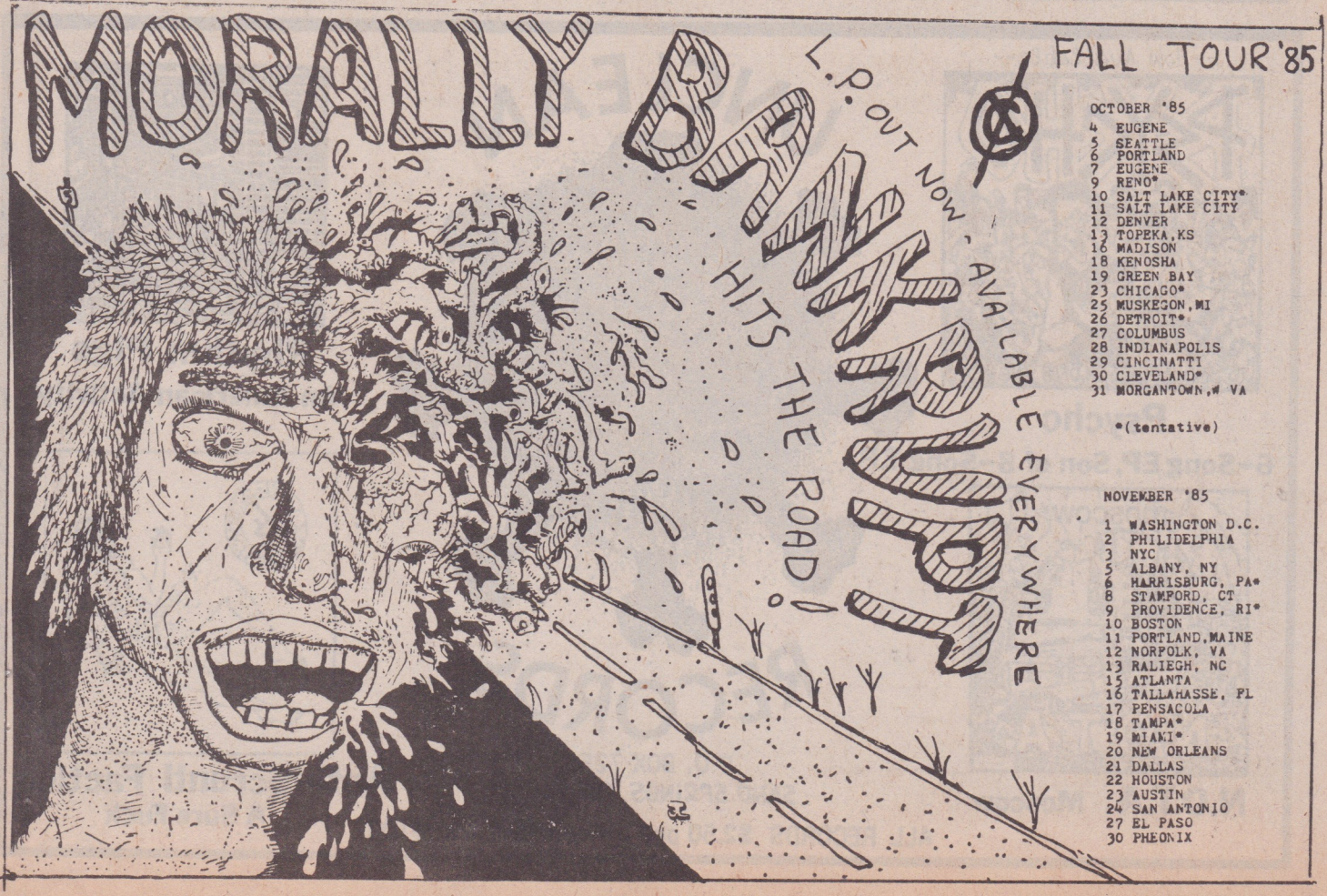
Bands back from tour: SOCIAL UNREST put on an incredibly rockin' show at New Method with C.O.P., ARMISTICE, ANETHEMA, and ATTITUDE ADJUSTMENT. I wasn't there, but heard it was great. YO played their homecoming show at V.I.S. with The CATHEADS and SLOVENLY. It was a benefit for Bravear fanzine, and was quite successful, not to mention a good time.

Well, hmmm. Oh yes, stay tuned for FAITH NO MORE. I heard an incredible demo. How to describe it? Kind of "gothic rap"? Very funky, very cool. You just have to hear "We Care A Lot". Great music and hysterical lyrics. And live, they are so powerful it's incredible! Another new band on the home turf is The REJECTED. Sebastian (from The DICKS) is their guitarist...

DEVIANTS reune at Kamala's party



Well, that's all for now! So hey, send info to me at P.O. Box 288/ Berkeley CA 94701. So, adios kids! Later, Kent



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SOUTHERN CALIFORNIA

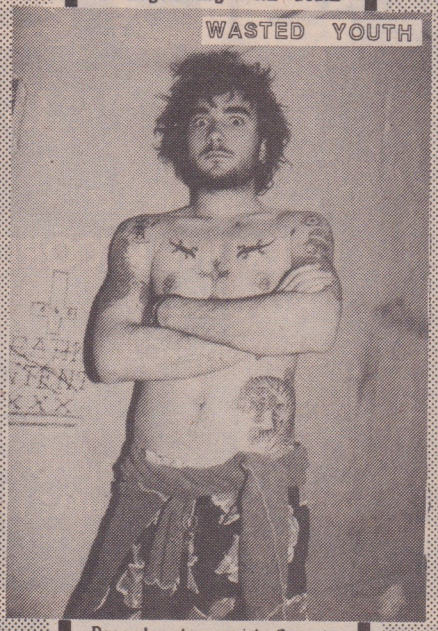
Scene report for Los Angeles and surrounding areas.

To start of with, there were some great shows this month. Among others was a free party that Black Flag played downtown to a comfortable crowd of about 400. They have just released a new L.P. called "In My Head". I also saw their "Slip It In" Vid. on T.V. (staring Jordon) and it is pretty cool. Just last week I saw the best show I've ever seen at the Sportsman's Hall (since Seven Seconds and Jack Shit) when the Descendents (P.O.BOX 1224, Lomita, Ca., 90717) D.R.I., Excel and Cryptic Slaughter (from Santa Monica) all ripped out some of the most intense metal-hardcore I've ever heard (since Beyond Possession was in town)

Speaking of metal, C.B.S. did a prime time(6pm) critique on "Heavy Metal and Devil Worship" in step with the recent "Night Stalker" hype (I guess because the sicko was wearing an AC/DC t-shirt) . Anyway the talk was about whether or not warning labels should go on records indicating content and the danger to health, etc. Frank Zappa was there and spoke out against the 'warning' labels, which was cool. but the best part came when they started reading lyrics of various bands. The show ended with a full screen shot of the new Mentors L.P. (alright) and then, to top it off, they read the lyrics of one of their songs, in it's entirety to an estimated audience of over two million. Who knows, maybe the 'warnings are just part of a record company's marketing plan to increase sales.

Band news includes the following:

Don't No is in the studio recording for an L.P., Excel is negotiating with Death



Records, along with Cryptic Slaughter. The Angry Samoans will have an E.P. and a video out by 86' or will be packing it in(political conflict within the band)- we'll know by the end of the year. Genetic Defects is a three piece now- John had four wisdom teeth yanked out. Hyrax (6062 San Rafael, Buena Park, Ca. 90620) should have some of their shredding material in the stores by December, and keep your eves open for some of that Farblossom vynil out there- a Justice League 7", a Pilsbury Hardcore 7" in a month,and soon, Decry's latest killer a seven song, 12" E.P. to be called 'Japan' And in case you didn't know, The big daddy Circle Jerks have signed with Combat Records- alright.

Golden Voice will be doing shows at the Santa Monica Civic starting in October with ADX, Major Accident, and The Bad Brains. Other incoming bands include The DK's, Motorhead, and The Necros in November, and The Test Tube Babies and King Kurt in December. Door prices will be a little higher, but that's because the Civic only uses union stage help. Still it's not ever going to be as bad as having to pay 12 dollars to see The Meatmen (in New York).

12XU is not defunct, 'contrary to popular belief', but Bob told me that they lost 700 dollars this summer in shows. For more info. you can call him at (714) 865-5954.

In the Fanzine scene, *The Flipside* and *Ink Disease* took a trip to New York- still waiting for their return. New fanzines include *Reverse Digestion* (4848 39th pl., Maywood, Ca., 90270) Issue #4 includes interviews with The Subhumans, Redd Kross, Rasebrae, Johnny and the Dingbats and others. Another is *The Septic Rag* (21809 Scanuel Ave, Torrence, Ca., 90503) out of the south bay.

Also, if you're a video buff, you might write Luis Elobitz of **Collector Video** (7845 Jaysee, Sunland, Ca., 91040) for some great L.A. action. He is currently doing a t.v. thing for *Warning* fanzine in Alaska

And in the news... Albert from Abatior Tees just returned from France after an incredible escape from the French authorities. Being over 18 and a french citizen, he was arrested at customs for not returning several years ago to serve his time in the French Army. With the help of his father, they escaped across the border to Spain that followed a chase and subsequent destruction of several million dollars worth of property- From what Eric tells me, he's lucky to be alive.

Keep in touch all and send your complaints to Dave UXB. 1651 Amherst, LA, Ca., 90025

Photos by M. Siedle

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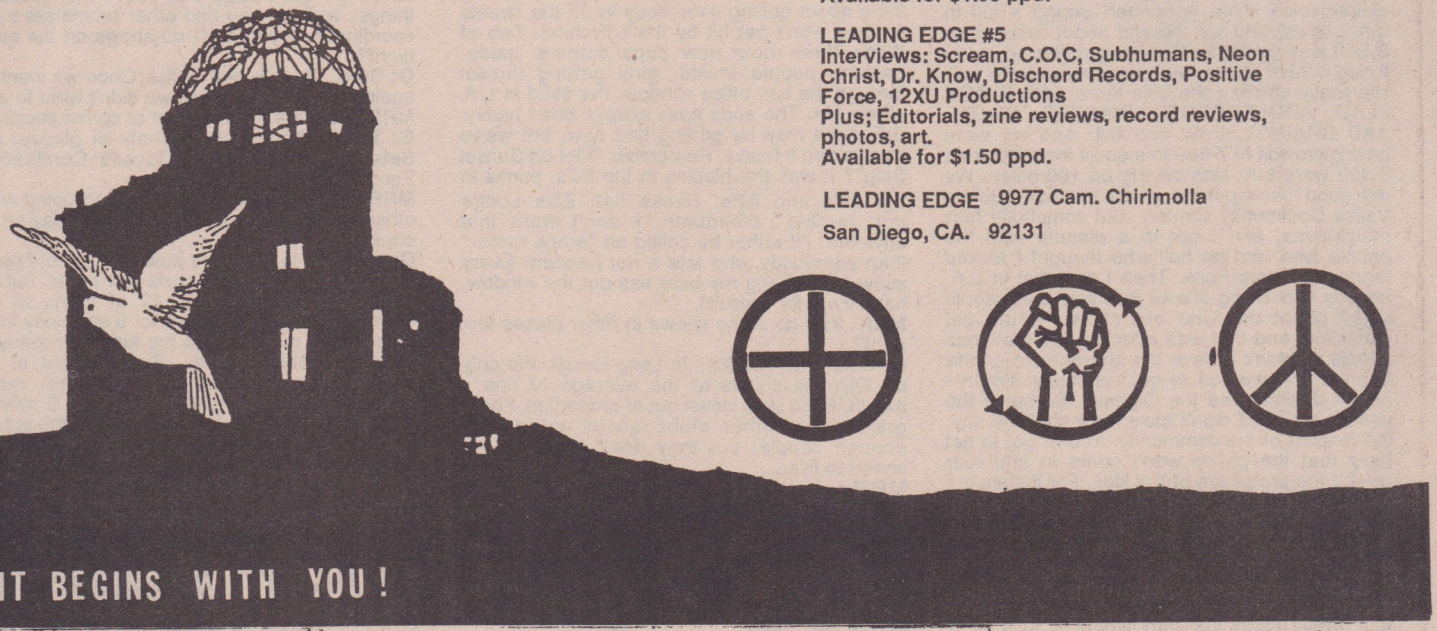

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GARY TOVAR of GOLDENVOICE

MRR: When did you first get involved in punk?
G: As far as promoting, we actually started when we were living in Santa Barbara. It was late '81 that me and Mireille formed Goldenvoice. That happaned during a lull in L.A. shows, and we thought about livening up S.B. It was right after Reagan got elected, and I thought "let's shake this conservative town up". We really stacked the bills there, with BLACK FLAG, ADOLESCENTS, WASTED YOUTH, BAD BRAINS...all on one bill. And we were having crowds of 7-800 in a small town like that. 2-300 were L.A. kids driving up 100 miles. We did good and people loved the hall (Goleta Valley Community Center). But somebody hurt themselves, and I got in a dispute with the people who ran the hall who thought I tricked them cuz it was Punk. Then I saw that in L.A. nobody was doing shows in a way that people could count on. One out of two would get cancelled, and that was affecting the draw cuz people wouldn't believe the shows were gonna happen. We wanted to get continuity. When I began, I didn't use the Olympic. Some of the venues we used didn't have, how shall we say, the respect of the community. You've got to get halls that the police won't come in and tear up--for the protection of the kids. For instance, I did a few shows at the Santa Monica Civic. CIRCLE ONE and the guys broke windows at the Civic. "Civic" is the key word here, cuz it's owned by the city. The police are not gonna come in and wreck their own property. So, even with all that trouble, the police didn't come in and break heads like they would've at a VFW hall. That's when I realized that (1) if you're expecting 2-3000 people, you better get a building that holds that many people legally (2) has the respect of the police or else they're gonna beat heads outside. I did The KENNEDYS at Longshoremen's Hall. Everything was going fine, a little overcrowded but otherwise fine. But CIRCLE ONE and them did exactly the same thing, but this time because it was a Longshoremen's Hall, and longshoremen are rowdy dockworkers who don't get along with the police, the cops cared less. So, CIRCLE ONE did a real job on the hall, and then the cops came in and ravaged it. So, it's the gangs or skins or whatever who start it, and the police finish it. I don't like innocent kids getting hurt, while the guys who start it blend in and get away. That's when I start saying: "Well, the Olympic is too big, it is an arena. But is it worth it to not do that place just to be "cool", be underground"? I'd rather see everybody get in and be safe. Besides, the Olympic is in a third world neighborhood and the police don't care as much about that area. So that's why I settled on the Olympic. My idea of a perfect hall is an empty field with nobody around it so nobody can get hurt, nothing to damage inside--sort of a padded cell. I think when people slag the Olympic, they're missing the whole point--it's still Punk Rock. That building ain't no Taj Mahal; it's paid its dues and has a lot of history.
MRR: I understand your rationale for why it fits your needs, but it still is "arena rock" in a way because of the proportions. And that takes away a certain intimacy that Punk is known for.
G: Yeah, and some of my shows don't really belong there. A second (follow-up) show by a headliner doesn't belong there, but sometimes I'm forced to. We've tried to do matinees, but they don't work in L.A.
MRR: So it's a way of doing things that you can function with.
G: I had 3 riots in '83. In February at Mendiola's, the worst one. So I do the Olympic cuz it's really the only steady game in town. It's a marriage of convenience. I never want to see a riot again. They were mainly caused by venues being too small. Huntington Park--those cops are used to whacking heads, minorities' heads, and those cops have no respect for the kids. I have a big thing about getting everybody in off the streets so they won't get hit by the billyclubs. Two of those three riots saw cops coming inside, bashing people inside, girls getting thrown through the box office window. I've lived in L.A. all my life. The cops have always been heavy. S.F. cops may be getting bad now, but we've always had it heavy. Remember "Riot on Sunset Strip"? It was the hippies in the 60's, punks in the 70's and 80's. Baces riot, Elks Lodge riot...terrible....bloodbath. I don't want that anymore. I'd rather be called an "arena rocker" than somebody who lets a riot happen. Every show I do I hang my bare ass out the window, hang it out for lawsuits.
MRR: You do some shows in other places too, right?
G: Sure, I do Fender's in Long Beach. We only do Olympic shows at the average of one a month. But it gets blown out of proportion. I hear gripes from other clubs about not getting enough people, but they don't come to our shows to flyer.
MRR: A few specifics: do you let other promoters come and announce their gigs or flyer at your Olympic shows?
G: Oh yeah.
MRR: So the charge that you're monopolizing things...well, do you and other promoters try to coordinate so you don't do shows on the same night?
G: Sure. We talk with 12XU. Once we went up against each other, which we didn't want to do.
MRR: So there's some level of communication.
G: Yeah. There's been plenty of places, like Sebastian, Flashdance, Oscar's Cornhusker, Fender's, Melody....
MRR: You seem to be able to keep going while others get shut down. Do you have to pay off the cops?
G: We have to now, and believe it or not I never thought I'd say I want cops out there, but we have to now rent cops, 12 of them, at the Olympic. The Olympic pays for 6 and I pay for 6. What that's done is stop the kids from partying outside, breaking glass. But because of the fights...listen, there's punks in a 2-3 mile radius surrounding the Olympic. They're a 1/2 mile on this side partying under the freeway...the sphere of influence is like a little punk city. When you go home after the gig, on the freeway for maybe 15 minutes all you see is punks....which is really

weird. (laughter)
MRR: Let me ask you about a few other things people have asserted. There's the charge that you've hired people from gangs to work the stage, etc.
G: No, we don't hire any gangs. But if I see a guy with a bandana, I won't judge him for that. But I won't use him for the stage cuz I don't wanna be labelled. If someone's never, to my knowledge, done anything or been in a gang... then I don't care. But I don't hire gang members, no way. I knew all the gang members who'd rush our shows...it's like an Iranian suicide charge...you get to know people like that real fast...John of CIRCLE ONE is retired now. I'll tell you one thing, I've had to pay my dues in this business...and I've paid them on damages. They (CIRCLE ONE) were trying to get rid of me, cuz they were trying to do big shows too.
MRR: Let's talk some economics. Off the top of your head, give us some typical expenses for doing a show.
G: OK, I'll give you an idea for a typical "big" English bands use L.A. for the base of the rocky road ahead. Geography plays a part here. These bands have to travel many miles between shows in the U.S., as compared to England or Europe. Los Angeles to Phoenix is 500 miles. So what I think we do is--L.A. is the payoff for the rest of the nation to see them at a more reasonable price.
MRR: So they can break even or lose money the rest of the way.
G: The Olympic, on a based-price show, is about $4000. That includes ticket takers, box office staff that works selling tickets during the day for a week before. We usually have 35-37 guards, at an average of $2000 worth: 2 L.A. Times ads, which a 2 column x 2" are about $555. Then we do 3 L.A. Weekly ads at $435, and we do 20,000 flyers. We make sure people know, and that's where I think we have it over. We get the word out and we pound the pavement. I have 27 record stores carrying tickets, from Laguna Beach in southern Orange County to Canoga Park almost to the Ventura co. line. I mail some; we drive to all the O.C. ones, and I have somebody who handles West L.A. and Hollywood. People know where to go. We try to get some kind of base where people can find out what's going on. We sell 1/2 our tickets in advance, and for punk rock that's phenomenal. They've learned to have faith--and there's some sort of snowball effect.
MRR: How about staff costs?
G: About $1000, counting office help, somebody who roams outside to stop any fights. Then there's about $600 in damages every show. So that's about $9000, counting the staff. Then there's about $500 for insurance, hospitality is another $1000. So it's about $10,000. Then we have the bill. Usually an English band will get from $3-4000, an average of $3500 for the headliner. So, like on our last show (COCKNEY REJECTS), we beefed it up with The DICKIES and CIRCLE JERKS--$1000 apiece. So that's $5500. We do a 5-band bill, and the other bands cost about $700 combined, so our average bill costs from $6-7000. So that's now $16-17,000 total. On an average $8 ticket, 2000 people make $16,000. Our average door is 2100-2500 people to break even, without the so-called promoters percentage, which is supposed to be a standard 15%. This year I had a bad beginning. BROKEN BONES drew only 1800, so I lost about $4000. GBH, I made about $5000. It balances out, but I have to have another business on the side to stay in this business. Plus, the Olympic is smaller now; the fire marshalls took out some seats. The Olympic's in danger now too from the marshalls, due to the narrowness of the aisles, which were built in the 1920's. So anyway, I've been at the same ticket price for about 4 years, and I think for the facility we use, that's cheap considering the bills. Once in a while I'll get a letter complimenting us on that, but punks aren't into complimenting too much. (laughter)
MRR: How do you work it with these English bands? You pay their tickets over and then they have to do 2 shows for you?
G: No, I try to get 3 shows out of them. CONFLICT for instance: their tickets cost me $4241.87. I paid $500 for their working papers. I'm putting them up for 4 or 5 days, feeding 6 people at about $100 a day. I thought their second show (at Fenders) was fantastic. We had 8 bands for $5. The crowd was really well-behaved, no fights, and almost as many people (1000) came as at the Olympic show (1800). I lost a little money in the final analysis, but we tried to do something as a goodwill gesture. If I don't lose money all the time, I don't mind it if I'm trying to cultivate a band or an idea that's within the basic framework of how I feel. I'm into the non-violent aspect of CONFLICT. So, I'll take a chance if something has promise. At Fenders, there were a lot of people there who normally don't go to the gigs.
MRR: This is just an aside, but how did you originally get into punk?
G: At the Masque in L.A. in '79. I loved the energy. the Fleetwood, birthplace supposedly of the slamdance. I got into it because I loved the conviction, sacrificing themselves.
MRR: Do you think punk has still got it?
G: There's some nights I don't, with people fighting. I think people are not putting enough blame on alcohol--it's the blame. But the shows I really like make up for everything. I had a good SUBHUMANS show--no fights--it was right after the EXPLOITED/AGNOSTIC FRONT thing. I try to find the positive aspects, but some nights I don't find it. Sometimes I say to myself "This isn't worth it." The gratification's just not there some nights. I really get depressed and on the verge of quitting. But then I'll have a good show or someone will say they really dug it and that makes it worthwhile. A lot of the kids at 15-16 think they know it all, but the people that I respect the most are the average fan that you don't hear about. The groupies--I don't like them. But the average Joe who's not asking for a backstage pass, that pays and enjoys the show, doesn't fight--those are the ones I like. I gave a guy a ride home from the Olympic the other night. A good kid. I like 'em thinking. They're not like metalheads. Metalheads are just airheads. Punks, if I tell them something, they might say "Fuck you, I don't believe it." I'd rather have them questioning. I can't stand metal, traditional metal. I despise it because... those are my age people, those metal people...
MRR: How old are you by the way?
G: 29. I despise the posing, which is a word they've ripped off, by the way. I despise their "better than other people" attitude. And I hate the traditional "high-pitched voice" metal. The thrash/metal's not so bad. They're 5 years late, but they're trying. (laughs)
MRR: Let's shift subjects to security. What kind of guidelines do you have for your security people?
G: First, the Olympic requires a bonded security company. But they've been pretty mellow. I try not to get them in the "combat zone". Before each show there's an at-random pick of who's gonna bounce onstage. We try to pick nobody from any gangs, skins, etc.--just average people. We don't use security guards because the kids would rather get thrown offstage by their peers than by a football jock working for a security company. Then some bands really object to having all the kids up there; other bands don't care as much. Then we put people on the wings, and if it gets too bad, then we start trying to keep them off. If they get on real quick, do their dance, and leave real quick, that's OK. It's the ones that stay up there and dance for 10 minutes and wave to their friends--those are the ones we throw off immediately.
MRR: If a big fight breaks out in the audience, do your people go out there?
G: Yeah, but we've got enough confidence in our paid security guards that they'll break it up. They haven't been too rowdy. But some companies, like West...you don't wanna hire those guys...
MRR: What about Frank (stage manager), what's his responsibility?
G: He's gone out on a limb. He's had a few death threats because he's gone out there and taken on 5 skins. And Frank's bad. You don't want to mess with him. Frank will fight back if someone takes a whack at him. As far as I'm concerned, he's pretty restrained. He's worked a lot of heavy shows, but he's a good guy and uses a lot of common sense. Everybody knows that I don't want nobody hurt. But we have to protect ourselves and people out there, and we will throw people out, flat on their faces.
MRR: How about some anecdotes about some of "our heroes"? (laughter)
G: My latest is about The COCKNEY REJECTS. Some bands like The UPSTARTS aren't skins

or nothin', but skins like them. The REJECTS are now a heavy metal band, and when they got picked up at the airport, they got a ride in from Roger Rogerson (ex-CIRCLE JERKS). He's drinking whiskey and driving all wild. The COCKNEY REJECTS are petrified, trying to be all clean-cut and metal, thinking they're coming to do this metal gig, right? So Roger gets them into the Tropicana Hotel, tells them all these wild stories about how all the skins are gonna be at the gig. These guys wake up at 6 AM, get their stuff, and take a cab to the British Consulate. They sleep overnight there the next day. I find out where they're at, pick 'em up and calm 'em down and tell 'em...well, I did have to trick them a little bit cuz I was out $5000 (if they don't play) and I didn't want a riot when the skins find out their heroes weren't going to play. So they play, go on the stage and play all this metal stuff. The skins have their jaws on the floor--they lost another hero. The band does one feeble attempt at "Join the Rejects". By this point, half the crowd has left. Luckily, I packed the bill with The DICKIES, JERKS, D.I....and people got their money's worth.

Well, the Olympic's been a good place. The "International Shows"...I got upset when slagged over that, cuz of all the shows, that one was done with the lower ticket price and bigger overhead. Instead of the usual $6-7000, we had about a $9500 band overhead cuz we paid the foreign bands (B.G.K., SOLUCION MORTAL, RAW POWER, RIISTETYT) well. We tried to bail them out of the hole as best we could. We've done a lot of good. The SUBHUMANS got to tour in '84, the whole U.S., on what they made here. Dickie (of SUBHUMANS) wrote me a letter apologizing for his slagging of us--he finally found out what they made. I mean, we have 2 people working full-time, me and Mireille, and Cary. People think of us as some big corporate thing.

M: We turned our dining room into our office.

G: I do everything basically myself.

MRR: I heard one story recently that's to your credit, where some guy slagged you and you cared enough to go over to his house and ask him about it.

G: Yeah, that's right. Who'd you hear that from?

MRR: You (laughter). I think that's pretty cool...

G: I'll take anybody on who tries to discredit me, cuz to tell you the truth, I think it keeps the buzz on. It's like a recruiting program. We keep going. I think an Olympic show once a month surrounded by smaller satellite shows is good. I think that there should be one a month where punks from all over.....the Olympic is geographically centered in L.A. It's the only area (besides Hollywood, which we can't use) where people from all 4 sides, where everybody's 45 minutes from the Olympic. There's a saying... (laughter). I study my charts and geography. For every additional 15 minutes, we're losing people. When I do a Long Beach show, Valley people don't come, and vice versa.

MRR: Do you think that kids overall have fun at Olympic shows? Yesterday, when Al Flipside was visiting here, he said that "Tovar does a really good job with these shows, but I don't have a lot of fun."

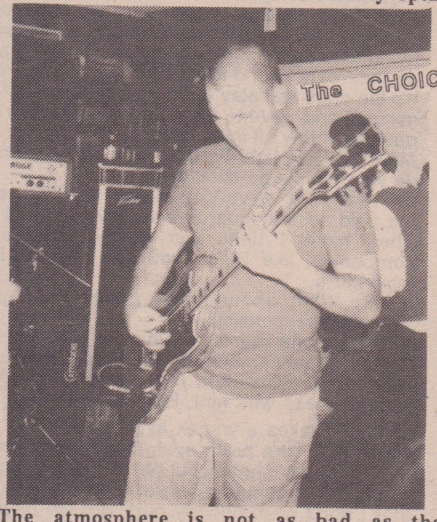
G: Al goes back to the small shows...

M: If you're not a teenager jumping off the stage...

G: Yeah, Al and you and me ain't no spring chickens.

Late note: At present there's a moratorium on gigs at the Olympic, brought on by the owners and the L.A. Fire Dept. It isn't closed yet to punk, but Goldenvoice will see if people are tired of the place and then decide whether to persue gigs there, and will in the meantime do "acceptable" punk, etc. at the Santa Monica Civic, which leaves out hardcore.

ORANGE COUNTY-Como esta, readers? It's been a while since I've filled you in, so here goes. There are to be no more Olympic shows in L.A. Gary Tovar is tired of doing them and the Olympic is hesitant about having any more. For me, I could really care less, as the Olympic has served as a collector of punk violence and ignorance since I attended my first show there--with a tense atmosphere brought on by too many people trying to fill the role of Mr. and Mrs. Macho Punk. In Long Beach, rumors continue on whether Fender's will stay open.



The atmosphere is not as bad as the Olympic's, and most of the time it is possible to have fun. Ed Sebastian has begun to book shows again there, and I'm glad to see him involved in the scene again. He can be reached at (714)995-7238.

As for bands, it seems I can never cover everyone. DOGGY STYLE are reaching more people than ever, with their shows getting larger and their creativeness growing above everyone. Last show they had 2 horn players on stage who couldn't play and Brad (vocals) came out on stage with glitter all over his body and his hair in rubber bands. They threw dozens of glazed donuts into the audience during the song "Donut Shop Rock" and had color-coordinated equipment in the shade of light green. Their new full LP is due out now. UNIFORM CHOICE are readying to replace drummers, and they too have an LP coming out soon. Thanks to them for spreading the gospel of 'positive thinking'. TSOL headlined at Fender's, with top record company executives attending. They even got part of the backstage blocked off so they could sit down for the show! Will TSOL remain lyrically strong or will the lucrative business of the record insustry sell them out? M.I.A. played the same show and raged. Their new LP is also due out soon.

The CHOICE (former members of SIGNAL OF DISTRESS) opened for DARK ANGEL in Sept, getting their big chance to reach some ears. They have developed into a hot speed/metal punk band. Too bad there isn't a label around here to support and promote good bands like The CHOICE. Believe it or not, a band finally formed out of Cypress called BANANA CONVENTION. It's hard to describe them, but I guess they resemble LOVE CANAL and The RAMONES. JUST BECAUSE is a new band evolving from the 'positive attitude' vein. They play regularly, and you can hear them on the new Clockwork Orange County comp LP on Mystic. It is, to date, the best representation of Orange County bands (contains all the bands I've mentioned the last 6 months, save UNIFORM CHOICE).

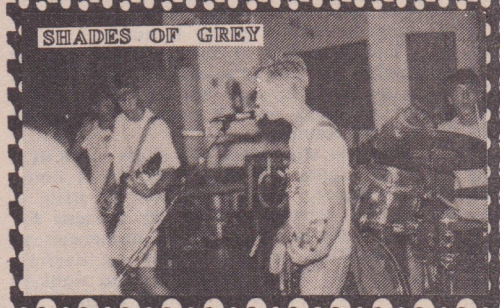
I've got to mention LOVE CANAL because they're still O.C.'s best worst band. Vinyl due from them soon. Also, PSYCHOTIC FUNGUS and EXOBIOTA, whom I don't know yet. And I'm still trying to form a band, folks. I have all-new guitar equipment and need someone to play with to get it started. I'm willing to play rhythm.

Stay positive and remain true to your goals.

Frank/ P.O. Box 322/ Yorba Linda CA 92686

Welcome my friends, to the bizarre, to the awkward...welcome to Idaho. Let us start our tour of these lands with Twin Falls, or as it is sometimes called...the Magic Valley.

This summer Twin Falls kids, together with Boise, Idaho Falls, and Sun Valley kids saw lots of great touring bands, all brought to Twin Falls by No Answers Productions: (208)734-6665, ask for Kent. No Answers is the only Twin Falls zine and it sells for a buck plus postage to: 964 Mt View Dr North/ Twin Falls ID 83301. Issue #2 features The POTATO HEADS, STATE OF CONFUSION, C.O.C., skating, an article on the Aryan Nations, and the local band SHADES OF GREY. They are a 3-piece who've been around for about 3 years and have recorded an excellent demo ($4 to SOG/ 2195 Alta Vista Dr/ Twin Falls ID 83301).



With that unpleasantry finished, let us move on to another land, a land called Boise. Here, with the help of Brad Angell (208) 384-1038, bands like AOD, NO F-X, and RHYTHM PIGS have played with local bands. The hardest working such local is STATE OF CONFUSION. They have a fantastic 16-song studio demo for $3 to SOC/ 2039 Blaine Way/ Boise ID 83702. The PUGS are another fine Boise band who have a punk/surf/rockabilly sound. Their demo can be had from 320 E Jefferson/ Boise ID 83712. There are always a couple of new Boise bands around like DANGER MOUSE, but your friendly guide has yet to hear them.

Well now, next we have zines, and for your reading pleasure Boise offers 3 creative rags. Silence #3 sells for 75¢ to 125 N 11th St/ Suite 257/ Boise ID 83702. Get the scribblings of the Angells in the form of Headveins #3 for $1 to 125 N 11th St/ Suite 256/ Boise ID 83702. Then finally, the soon-to-be-released In The City #3 featuring The PUGS and others for $1 to 3055 Black Hills Dr/ Boise ID 83709.

There now, out tour is complete. So my friends, I leave you to your own lands, be they normal, strange, or non-existent.
Kent McClard/ 964 Mt View Dr north/ Twin Falls ID 83301.

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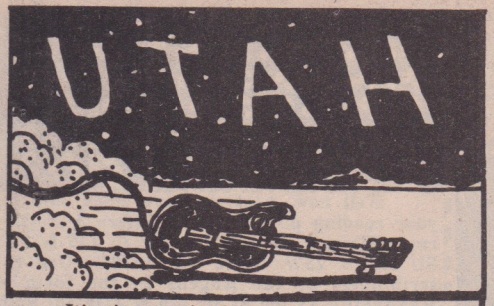


It's time again for a Utah report. A lot has been going on since last time we were heard from. Unfortunately, all activity is centered around bands and shows. Little or no concern is shown about political matters.

An example of this pathetic apathy is a peace festival held in May. It started with a rally at the Federal Building and then a march to Pioneer Park (across the street from Raunch Records) where info booths and music were planned. Of the fairly small turnout (especially with what's at stake), only around 5 or 6 punks took part. The march went through downtown and it was great to hear our slogans bouncing off the buildings. Of course, it being Sunday, who heard our pleas, especially in this town with our predominant (read 'oppressive') Mormon population sitting in church having their minds fucked further over? At the festival, more people did show up, but it only totalled 30 or so punks. The point isn't how much could be accomplished at the rally and march. Little will actually come of peaceful parades through the city. The issue is, if so few people could be bothered to show support for peace in such an effortless manner, what chance do we have of ever really living. We have, presently, as our future, melting together into a cesspool of former life (maybe then we'll have the unity so many talk about). The fact is, peace will not be a reality unless we make every effort possible. Peace rallies and marches, of themselves, are totally ineffective, but they are a start. Every available means we have should be used. Marches, rallies, demonstrations, die-ins, letters, petitions, boycotts, songs, films, poems, well-thought out direct actions, etc., will eventually bring results. We can't wait till Ronnie Raygun or George Ambush are in town to voice our anger. There are plenty of things going on, on a daily basis, that require our attention. Morton Thickol, 60 miles north of SLC, builds rocket boosters for space exploration (to waste our money) and missiles (to waste our lives). Dugway Proving Grounds, 50 miles west, is soon to be raised to a "level 4" testing site, which will mean every chemical known to man will be tested for use as defense (offense) purposes. The list goes on and on and on. We must act now. Our silence encourages their violence. Increase the pressure.

OK, enough politics (for now). Onto band news.

MAIMED FOR LIFE have been playing around quite a bit of late and are incredible. Lineup is: Aldine (g & v), Bob (b), Danny Blisters (d). Jimmy Germ still sings on a couple of songs. They recntly went to Boulder with DIATRIBE and kept on going. They had a tape out under the name of KAOS (Unltd) and have a new one out. Vinyl hopefully soon.

VICTIM'S WILLING are still alive and kickin' butt. They have a tape available, also for $2 from Raunch (375 W 400 South/ Salt Lake City UT 84108). They are to have 3 tracks on the Boise In the City sampler. They just added Joe on second guitar (he used to drum for them and then The KIND).

Speaking of which, The KIND have added Lance (original guitarist of LDS) on drums. They're working on new material and hope to have a tape out soon. Adam, the vocalizer, has a sound system which is used for most shows. He's really good at mixing (unlike some assholes we've had to use). During the summer, he put on shows at Pioneer Park.

The BAD YODELERS have been fairly inactive due to drummer Brent's time spent in Denver. Their tape is $1, once again from Raunch.

LDS have their EP out now, $2 from Raunch. They were planning to tour in August, but things didn't work out. Kelly on VICTIM'S WILLING also plays guitar for LDS.

The MASSACRE GUYS insist they are not dead. They've spent the time since Steve-O left trying to come up with the right combination to carry on. At present, they are having a go at it as a 3-piece. Individual members are still quite busy as Karl sings for the YODELERS and Jamie drums for VICTIM'S WILLING.

The HEADS (formerly POTATO-HEADS) are also still around, recently playing with The DESCENDENTS. a lineup change is rumored for October.

That's th Salt Lake band scene. Other bands are IPEX from Provo, who have a good MOTORHEAD-type sound; AWOL from Ogden sound somewhat JOY DIVISIONish but do it well; also from Ogden are LOST CAUSE, who I don't know anything about yet. Also, The STENCH might be happening again. Their first show (with DOA) was great (blew 7 SECONDS away) (my opinion) (and others) (lots others).

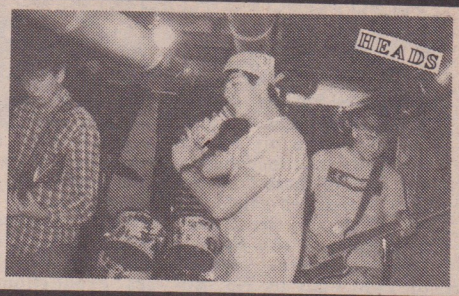
Raunch celebrated its first anniversry on the 4th of July. The city contributed fireworks to mark the occassion (now there's a reason to call it Independence Day). The store is well-stocked with stuff from all over the world (the way it should be). Brad and Daphne are doing mail order also. Send $1 for catalog. Besides the record store, Raunch is also a production company, putting on the vast majority of shows. Bands passing through or interested in playing Salt Lake should contact Raunch at (801)532-6592 or 359-6186. We may not be able to set something the first time, so keep trying. We may be getting a club-type deal going, so we'll be able to do even more shows. As it is, shows have been pretty frequent.

The main zine in Salt Lake is Name It Yourself. The 3rd issue should be out soon. Slam may or may not still be going. Others are in the works, and all contributions should be sent c/o Raunch.

Brad is still doing his show on KRCL Saturday nights (11 PM-3AM). All 4 hours are hardcore, and I follow it with a metal-punk show till 5AM. My reasons for dealing with metal are too numerous to detail. Suffice to say, I try to destroy stupidity. Any bands or labels who want to be heard here, send stuff to Brad or me.

That's all for now. All responses answered, but send or soap stamps.

Kanga/ No Laughing Matter and Society Inhumane/ 861 LeGrand/ SLC, UT 84108



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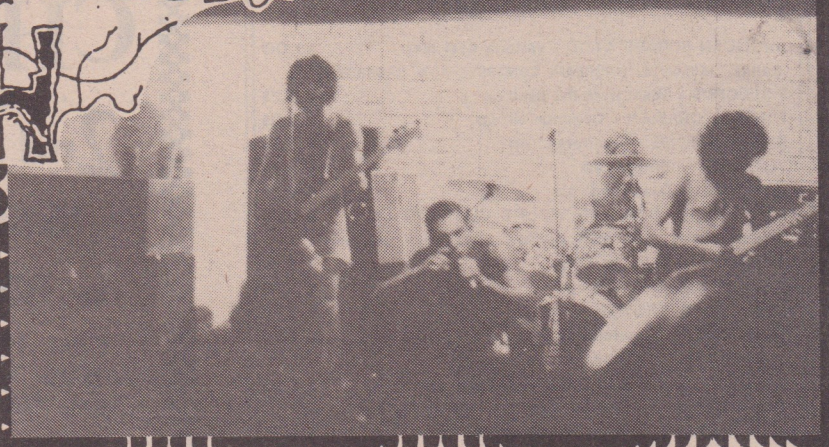

"It's the responsibility of everyone in a scene to change it, make it better and help the scene grow," says drummer Charlie Infection of CANCEROUS GROWTH. Along with band mates John Malignant (guitar) {since replaced by former bassist Marc God}, Mike Sores (vocals), and Tom Terminal (bass) the Burlington-based hardcore outfit has finally started to make waves in the New England scene after two-and-a-half years of hard work, putting on shows and developing as a band.

"Definitely," continues Charlie, "the unity is still there. Although the ideals that bound the early Boston scene together have changed, there is still a common feeling of unity to bind people together. We certainly don't feel that we're a unity band in the same way as 7 SECONDS or YOUTH BRIGADE, but there is a lot for quite a few people to relate to. One thing that is common to us and a band like PSYCHO (who Charlie also drums for) is that we feel that people should think for themselves and not follow any set trend or cool way to be. Really, this is something that is more important to the hardcore scene than anything else, in the way that the punk scene is highly conformist in nature."

Live, The GROWTH possess a hard-hitting, powerful sound incorporating slicing guitar lines, monsterous vocals, urgent bass plucks and fast-as-a-shark drumming. Citing influences as diverse as SLAYER and The RAMONES, Charlie insists that CANCEROUS GROWTH is a powerful hardcore band playing fast, intense music. However, no matter how many elements of metal may be incorporated into the overall sound, "The GROWTH is not a metal band and has no pretensions of becoming such a band," says Charlie, who feels that "to become a certain kind of band for the sake of becoming a certain kind of band is wrong and just shows one's need to follow a trend."

With their debut album, Late For the Grave, CANCEROUS GROWTH prove hardcore is still alive and viable in an exciting and powerful way. Concluding, Charlie says, "Buy our album and come to see us when we play your town. The name was something to get us attention when we first started out, but now it is us, we are CANCEROUS GROWTH."

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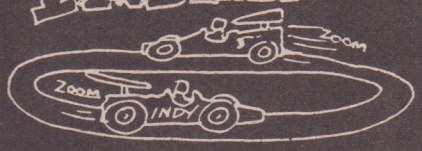
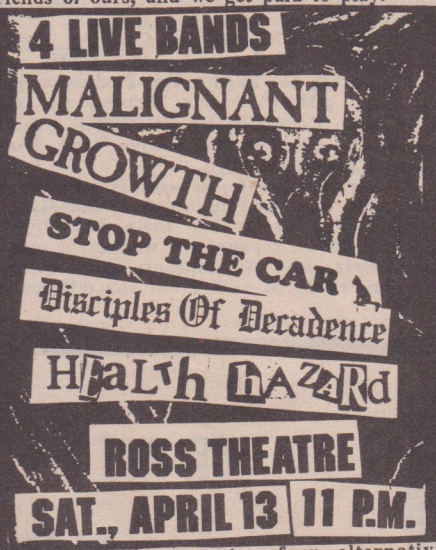


EVANSVILLE- It is with great pleasure that I write this (I've been waiting about a year to see if things kept going). Evansville is located near the tip of the toe of Indiana, and after many false starts and stops, finally has a scene. We've been having shows here for about three years, but they were all local bands with no social concerns and little interest in anything but THE CLASH and 60's music. This year, some out-of-town bands took notice of us (P.U.S., GENERIC REALITY, MALIGNANT GROWTH, all from Louisville, KY) and started playing at an old theatre call The Ross which we rented for a hundred dollars a show from an old, greedy man. Now we have a place of our own call the Alhambra run by personal friends of ours, and we get paid to play.

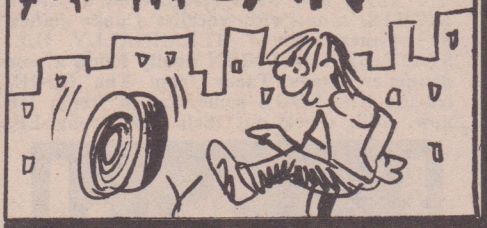


Evansville now has four alternative bands with several still in the basement. First and foremost, STOP THE CAR, who've been playing for 6 years, and cover everything from THE CURE to SUICIDAL TENDENCIES. WHO KILLED MCGUIRE is an art band along the Bauhaus vein. They deal with a lof of theatre effects, but still have a good thrashy sound sometimes. THE BIG EMPLOYEES are a country punk band with a lot of pop. They're good, tight, and fun. DISCIPLES OF DECADENCE is my band and we play raunchy, energetic thrash with female vocals.

Evansville has reached the point where 100+ will thow up for a show and we would like to have more out-of-town bands - plenty of places to stay, will pay expenses, and bargain on door money. Also, MALIGNANT GROWTH have changed their name to FADING OUT. They and STOP THE CAR both have tapes which you can get from me. Write!!

Dave/ 419 S. Boeke Rd./ Evansville, IN 47714

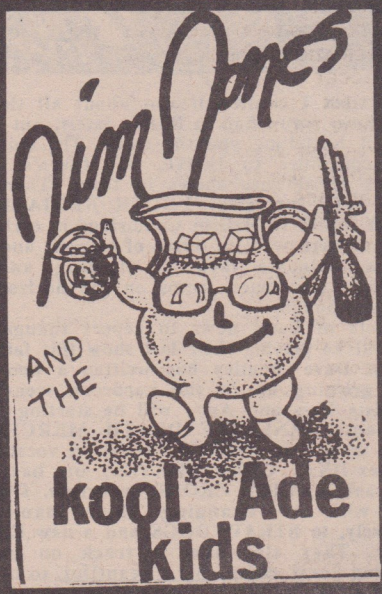
MICHIGAN



I finally decided that it was about time someone from West Michigan wrote a scene report. I can't help but feel that we have been forgotten about.

I'll start with the band news. The INSULTS, featuring two ex-JIM JONES & THE KOOL-ADE KIDS (J2K2). I was glad to see that The INSULTS EP got a good review in MRR after all the bullshit they got for being good and making money. The

KOOL-ADE KIDS from Grand Haven played out a lot this summer, which gave us many chances to enjoy their blistering brand of hardcore thrash/metal. Definitely a band to see. They also released a cassette entitled Adventures in Distortion. At the monent they're recording a new demo and hoped to get picked up by a label. The WADDS, from Muskegon, are the latest addition to the W Michigan scene. However, don't mistake these guys for just any thrash band. Believe it or not, they have managed to break new ground on the thrash scene. These guys play 45 songs in 15 minutes. They went into the studio to record their debut EP, but ran into some problems and have delayed. The PREMATURE BABIES are still jamming and I hear they're working on a new set. The SCIPBS finally got their chance to play out. I heard they might change their name; let's hope so.



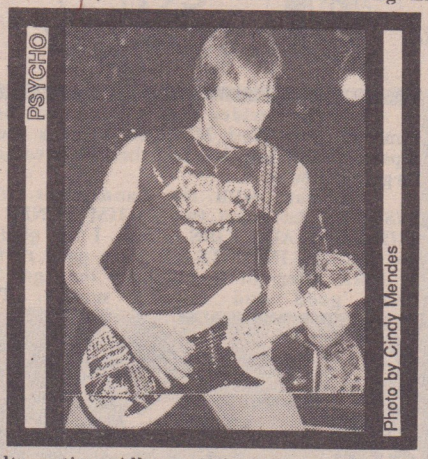
That's all for now--don't forget about us! Octavia/ 18586 Pawnee/ Spring Lake, MI 49456

Grand Rapids' BLIND ALLEY and HOLY TERROR both broke up last spring, the latter not being a very big loss to mankind. BORN WITHOUT A FACE, also from G.R., released their 2nd cassette entitled Freakshow, and it rocks. Definitely the best thing to come from Grand Rapids.

I wish I could tell you about all the great shows we've had in Boston lately, but I wouldn't be telling you the truth. The club scene continues to thrive, but there's a drought of all-ages shows in town. There was a very successful YOUTH BRIGADE show at the VFW Hall in Cambridge in early Sept that went well, in terms of turnout and, also, a welcome lack of fighting and vandalism. Not much looms on the horizon for now, though.

Lots of band news to report though. DYS will be playing their last show this fall. Vocalist Dave Smalley has written a book about growing up in the hardcore scene. Guitarists Ross and Andy will be starting a new band, SANGUINE DEATH MERCHANTS, with Hank (ex-VOLTRON) on vocals, Tim (ex-DXA, CHEAPSKATES) on bass, and Frank (ex-IRON CROSS) on drums. The FU's will be changing their name, tentatively, to STRAW DOGS and a new EP is due. They also have a track on an upcoming local comp, Mr. Beautiful, to be put out by Steve Barry, that will include the likes of The FREEZE, DOGMATICS, CAPTURE THE FLAG, and OUTLETS. The OUTLETS' long-awaited LP is out on Enigma. Drummer Walter is back with the band on a permanent basis, having left GANG GREEN. GANG GREEN are back from their tour and now have Brian Betzger (ex-JERRY'S KIDS) on drums. Speaking of JERRY'S KIDS, looks like that rumor of a reunion was wishful thinking.

There may be a reformation of LAST RIGHTS, soon, with vocalist Choke joined by ex-members of TERMINALLY ILL. STATE OF THE UNION finally found a new drummer, Dave Tacey from The EDGE, leaving The EDGE somewhat in limbo for now. Still, check out their hot 3-song EP,



Alternative Allston, released on Throbbing Lobster Records (P.O. Box 205/ Brookline MA 02135). The NOT are back from their tour and have released their second EP, Kids Survive. Quite a difference from last year's What's The Reason EP, featuring some funkier material. Get yours by sending $5 to Not records/ P.O. Box 288/ Cambridge MA 02238. POST MORTEM have resurfaced as a metal band, with a new bassist and guitarist. MOVING TARGETS have reformed as a 3-piece, with original drummer Pat Brady back in the fold. Their hot local tape, Faith, has gotten much local airplay. SSD's posthumous LP. Break It Up, will be out on Homestead, shortly.

The Boston area boasts some decent power metal outfits, these days. EXECUTIONER have been signed to Roadrunner and have an album recorded. They play in an over-the-top vein, similar to Venom, COC, and Slayer, only more crude sounding. Guitarist Marc has been a great help to the local scene, by booking shows at halls. Sometimes EXECUTIONER's shows go too over-the-top. Recently, opening for COC, their smoke machine set off the fire alarms and down came the fire department, almost ending the show. BLOODLUST have a 2-song demo recorded, stylistically in between thrash and more clasic metal. ARMAGEDDON are a speed-metal band in the formative stages.

REX & THE HUMAN TRIPODS broke up at the end of summer. Their 4-song demo is still available from Matt Murphy/ 3 Chadwick St/ Haverhill MA 01830. The Whirligig of Life tape comp, with stuff by PTL KLUB, PSYCHO, CANCEROUS GROWTH, VERBAL ASSAULT, NO SYSTEM, and others should be out by now. Only $3 to Erika Doebeli/ 21 Lincoln St/ No. Easton MA 02356. PTL KLUB's 13 Commandments is out on Mystic, and PSYCHO have also been signed to that label.

New fanzines have been springing up faster than crabgrass on Lynn lawns. The latest additions are Donut Hole (21 Susam Rd/ Marlboro MA 01772), Complex Truth (27 Hurlbut St/ Cambridge MA 02138), and Scab Breath (26 Eugene Rd/ Burlington MA 01803), published by drumming god (PSYCHO, CANCEROUS GROWTH) Charlie Infection. Expect new issues soon from Citizen Arrest and XXX.

Any more info, comments, criticisms, fan mail, etc., send to my new address: Al Quint/ 76 Park St #2/ Lynn MA 01905/ (617)596-1570. Anyone still writing to me at 56 Lewis Rd/ Swampscott MA 01907, continue to do so until I tell you differently, OK?

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It's been a real busy month with lots of memorable shows and enuf news to fill a couple of pages of the Times, so let's go to it:

A CLUB IS WHAT YOU GET CLOBBERED WITH

First the good news: Andy Griggs of Irving Plaza and Steve of the Peppermint Lounge, both among the larger clubs in town, have each told me they intend to book more hardcore as well as other punk shows. Call IP @ (212)477-3728 & PL @ 989-9505 (Jim Fouratt has left there). Irving Plaza experimented further with a show, matching the interesting pair of DOA and CRO-MAGS. Each band brought a different crowd, but it was a great show and Andy commended the kids for "behaving themselves very well in the club." Irv is superb for dancing (picture a redecorated gym w/ balconies and stage) and well located just off 14th St and Union Square.

Furthermore, there's a new space in New Brunswick, NJ called the Jazz Loft which opened auspiciously with 7 SECONDS/ AGRESSION/ PLEASED YOUTH/ RESISTANCE for $5 on Albany St right near the train station (201)828-0062; no stage and no liquids, but it felt like a private party. Two grandparents danced with Kev and mass pogoing was seen for the first time in years, swears a reliable witness. Bravo!

The bad news is that the Nameless Theatre closed and Johny Stiff sez he is not booking at CBGB's anymore, due to a dispute with the club. Johnny, who's been doing most of the HC shows there, told me he'll "slow down for a while and regroup". The occasion for the rift was the Sept 15 7 SECS/ AGRESSION/ The MOB/ VERBAL ASSAULT show, surely one of the hilites of the year; Johnny said he promoted the show and should've gotten a cut, but the club paid the bands directly and gave him zilch. A spokesman for CB's denied that Johnny had booked the show, saying he had only brought in The MOB. "Chris (Rock Hotel) and Caryl (CBGB's) are doing most of the action right now," said Johnny, "we're up against the wall" for venues.

A major reason for Johnny's concern is pressure from the local community board on the Pepp and Irving Plaza, against doing hardcore shows, according to him. Steve at the Pepp acknowledges a problem, but sez the pressure is against all live music, not any particular type, while Andy at the Plaza denies any serious problems. There has been an increase of police harassment of kids outside the clubs lately. And finally, prices are going up. Seems like $10 is becoming standard at the larger clubs, while the Ritz is asking $13.50 to see the BAD BRAINS (along with SLAYER & MEGADEATH, clank! clank!). Ouch!

DANCE IS WHAT YOU DO WITH A-BAND-ON

ANTIDOTE has enuf songs for an LP and is looking for $$; they played a "Rock Against Rent" free bene (?) in Thompkins Square park w/ VIRUS & KILLDOZER 85... A.P.P.L.E. has a 13-song demo out... BAD BRAINS playing all over the area... "Man Overcome By Waffle Iron" is the delightful title of a forthcoming LP by CHILDREN IN ADULT JAILS, on Buy Our Records, I'm told...

CRO-MAGS selling cassettes of their forthcoming LP Age of Quarrel; they are now one of the leading bands in NYC HC... DIRECT ACTION cancelled the rest of their tour after their drummer passed out at the Anthrax in Stamford, CT... Joey from DOA sez the band liked their extended stay in Gotham so much they'll be spending as much time here as in San Fran after they get back from Europe. Another West Coast band which has established a second base-of-operations here is FRIGHTWIG. Do i spot a trend? Come one, come all! You can hit everything from Montreal to Richmond from here.

ED GEIN'S CAR LP is due out Oct 1... Peter, guitar from FALSE PROPHETS, quit upon return from their Southern tour, so the venerable band (they go back to the spring of '80) added new blood in the form of guitarists Debra Adele and George Tabb (ex-ROACH MOTEL). Stephan, their singer, sez they will try to put out an LP recorded by the former lineup and will become more active with the new one, doing a lot of new songs. Something to look forward to.

Proving me not a false prophet (see #29) was MURPHY'S LAW, which a/t (= according to) Jimmy had a delightful tour as far as St Louis, gateway to the West, but along the mighty Mississippi drummer Petey conked out and had to be rushed home for convalescence from mono. Now he's out of the band, sez Jimmy, because he wanted to go metallic. (Is this the Next Big Issue among bands?). ML put out a 5-song demo, but this band, which has yet to appear on an ounce of vinyl or a single comp, is negotiating with a CBS company, Def Jam! Will they follow the BEASTIE BOYS, also on that label, to Madison Square Garden and a Spin feature? Or will calamity once again overtake our undauntably cheerful heroes? Tune in again next month... So what happened, you ask, to the BYO deal? Well, Shawn Stern, head of that label, told me he wants to do an LP with them but that they're not ready for one yet.

Word from NO REMORSE is that Jim goes from voice to gtr, Henry remains on drums, Raul comes on bass and they're talking with a singer, expecting to play in late Nov... PLEASED YOUTH hurled pancakes at the Showplace audience while playing "Uncle Eli's Pancake Experience" at the DOA/ DAMAGE/ PY show Sept 1. The people lobbed them back, and fun was had by all. Go for it, guys!

SAND IN THE FACE LP out soon. a/t Attitude... ULTRAVIOLENCE is supposed to record an LP by now; the Canadian tour apparently didn't come off... U.S. CHAOS, one of the best bands in Jersey, is puting out an 8-song EP around Xmas which will be entirely non-political and have only one serious song on it, a/t singer Skully... Bringing up the rear of the alphabet, some of VIOLENT CHILDREN are said, by Gary Tse-Tse Fly, to be reforming into YOUTH OF TODAY, with drummer Ray Cappo providing the impetus.

RADIO-ACTIVITY MAKES YOU GLOW AT NITE

WNYU's "Hellhole" show will have come to an end by the time you read this, unless a last-minute appeal saves the show... But on WBAI, the prime-time special edition of "Rude Awakening" brought in $600 or more in pledges, about 3 times what John expected, and giving him & Rocco a hefty argument for a permanent move from the graveyard shift on this strong-signal Pacifica station, @ 99.5.

WKNJ (90.3) is a new entry for us from Kean College of New Jersey/ Morris Ave/ Union NJ 07083, with Frank (bassist for STETZ) on Mon 6-10 followed by Music Director Joe Sahulka til 2 and with Wed's 6-10 slot featuring Debbie; all playing punk... Jan Lorenzen of WPIR (88.5) says the Pratt Institute station plays everything "from Elvis (which one?) to Agnostioc Front", 12 St James Pl #4R/ Brooklyn NY 11205, sched not available yet.

COUNCIL IS WHAT YOU NEED WHEN THE COPS ASK YOU QUESTIONS

Yes, it's really happening; we've now had 2 good meetings of the Alternative Press & Radio Council, which is made up of zine editors, writers, deejays, and is open to artists and photogs who do stuff for zines. This is a first-of-a-kind effort to work together to not only discuss things but accomplish projects none of us could attempt on our own, and help each other in the process. At our first meeting Sept 4, we found general agreement on a long list of projects and discussion topics as an agenda, some of them are already being investigated, such as van pools to out-of-city shows, a benefit for the council, a comp: other future projects involving the general public may be an upcoming shows service, more news reports on punk radio shows, farming out requests for scene reports from out-of-area zines, establishing a zine to reprint the best writing for national distribution, and setting up an ombudsman service for bands and clubs with disputes. We decided to work on a joint statement regarding freedom of speech and threats to it from within our scene, a major concern of zine writers.

Discussions showed a consensus that we should become more concerned with the financial side of the club/ band/ interaction, which has received little discussion to date but should not be a taboo subject; the effects of NY's raising the drinking age to 21 on Dec 1 is another matter we want to examine... It is hoped that other areas with a lot of zines/radio shows will also be inspired to work together... After some discussion it was decided to make substantive decisions by a 2/3 vote once disagreements arise.

AMMO IS STORED AND DISBURSED FROM MAGAZINES

Attitude #6 is 8pages/50¢ from Cary Brief/ 20 Brandon Ave/ Livingston NJ 07039 w/ reviews, news, etc. Cary is a bright self-described "peace skinhead" and will be helping with this report in the future... Bullshit Monthly #10 is 50¢ for 10 big pages with Mike's usual mixture; essential reading. Mike's gonna be on vacation and won't put out another regular ish til December... Crashing Waves #4 is reviews, news, Robyn Hitchcock and David Thomas... Malcontent #7 is a "literary" zine available for 25 ¢/ 6 pages from Laura/ 16 Nautilus Dr/ Leonardo NJ 07737... Spats #24 is 20 pages/ 50¢ with Mike's usual artwork and collages; more cartoons, Mike!... Worthless #11 has more than the usual amount of reviews in it, still free.

Yuk #3 is $1 for 20 pages from Stripe/ 24 Franklin St/ Morristown NJ 07960 and it's got to be one of the best zines around, full of cartoons, thoughtful editorials, reviews, comments, artwork, interviews. Check out Gavin's editorial, "Let's Kill Hardcore!!"... Expect to see future stuff from Eric Pierson (whose REAGAN YOUTH interview couldn't fit this ish) and Jae Monroe of Counterculture and A.P.P.L.E., she'll be looking into the female experience of the scene.

7 SECONDS captured the forgiving hearts of New Yorkers in memorable shows at Rock Hotel and CBGB's, but left hundreds of Jersey fans in the lurch with last-minute cancellations of shows scheduled for Dover and Trenton. Jersey's consolation was the New Brunswick show, but that was not widely publicized. Dover was abandoned in favor of a brief Boston set and Trenton was cast aside to do a DC show (a/t Randy, the promoter there). Bessie is making the booking decisions. Kevin sez she's doing a good job, but i doubt many Jersey fans would agree... Musical hilite of the month for me wasn't one of the great shows in clubs but the West Indies Carnival on Labor Day, a seemingly endless all-day procession of reggae/ calypso/ soca bands on trucks and floats down Brooklyn's Eastern Parkway. You don't know what mass friendliness is til you've seen tens of thousands of people dancing in the street as each band goes by! That's something Americans ought to do more more of!... LETCH PATROL singer Hap E. Ness at CB's at the end of their set to stage bouncer John "wrecking Ball": "So I've got hair; gimme a break!" Replied John: "I haven't got a break." Quip-of-the-month award!

I'll bet you've all had a bad tuna experience. You picked up the $1.99 special from your local sandwich shop and the mayonnaise was rancid and you found these big hard flavorless crunchy things in it that might have been roaches for all you know, so you wound up throwing most of it away, disgusted.

We in the BAD TUNA EXPERIENCE have also come close to barfing up our Chicken of the Sea. Actually, lots of things disgust us - maybe most things. And when you're disgusted, what better thing to do than start a band so you can repulse everyone else?

BAD TUNA EXPERIENCE consists of Donna (x-NO THANKS) on drums, Carolyn (x-KILLER INSTINCT and XKI) on vocals, Carol (x-SINBAD'S BELT) on guitar, and Bob (x-STARK RAVING MAD) as token male on bass. (Special thanks to Adam of SACRILEGE for two months of bass assistance.)

As far as we remember, we began practicing in early June with the tender love ballad "He's a Slut" ("...he's a whore, he's the man that I adore..."). More recent epics extoll the virtues of alcoholism, becoming a werewolf, and death. Too lighthearted, you say? Rest assured that by our first gig we'll have perfected our surf song about God and the psychedelic ditty about the time Donna and Carolyn's building almost burned down. (That one's a riot.)

Here's a sample of our ideas on a couple of subjects:

BEER PICNIC

I think I'll go on a picnic
Got a cooler and plenty of ice
And three 6-packs of Colt 45
You don't have to come along
It means there's more for me
WHO NEEDS FOOD
I WANT A BEER PICNIC
I'M PISSED OFF AND I'M DEPRESSED
I NEED A BEER PICNIC
Yes I was drunk last night
I know it
I'll be drunk again today
Big fuckin' deal
You and your straight edge can all eat shit
For all I care
(chorus)
I'm gonna drink till my gums recede
I'm gonna drink till I piss my pants
I'm gonna drink till I throw up
I'm gonna drink till I'm mad enough
To hurt you.

BAD TUNA EXPERIENCE

or how about:

LYCANTHROPY

I'm so mild-mannered when I'm at my job all day/ I smile when I'm supposed to and grovel for my pay/ I feel just like a werewolf so normal in the light/ Who longs to rip some throats out in the shelter of the night/ While I'm smiling at you I wait for the moon to rise/ You won't recognize me - a beast with yellow eyes/ While I'm taking orders I want to lose control/ Make bloody sacrifices that purify the soul/ Some say it's a sickness which science cannot heal/ Some will call it fiction but they may find out it's real/ Now it's just a daydream but when I go out tonight/ I'm going to let a werewolf infect me with its bite.

BAD TUNA EXPERIENCE live, rehearse, and hang out in one of the few sections of Manhattan left for poorer folks, the Lower East Side. Landlords and other rich whiteys are currently gentrifying the neighborhood - i.e., making it desirable to "young urban professionals" by raising rents, reclaiming squats, cutting off services like heat and hot water to tenements, and generally doing all they can to remove Puerto Ricans, punks, and other undesirables - but that's a long story better told elsewhere. Gentrification killed A7 (world's swellest club) and threatens CBGB, but the scene still revolves around the Lower East Side.

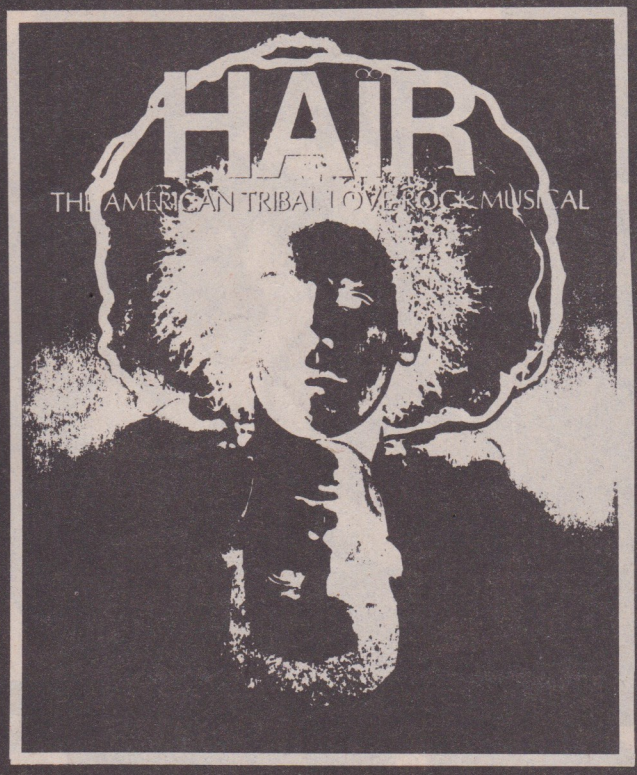
A7's former building now houses a grotesque yuppie bar, but the corner of Avenue A and St. Marks Place - the traditional gathering place where we used to wait for A7 to open for the night - is still the major hangout spot for local punks and skinheads. The close proximity of several new, expensive, trendy restaurants affords us the unique opportunity of seeing just what the rich folks wear while slumming. We hold "Miss Avenue A" awards when we feel like it on weekend evenings, granting empty beer bottles to the most laughably costumed jet-setters and applauding those bold enough to accept the prize, backwash and all.

Police-dodging is another common (though not popular) sport. Since the increasingly fascistic cops are bound to come along and ask us to move (especially the new "Quality of Life" squads, who've begun enforcing loitering laws to herd us away from the doors of suddenly-high-rent apartment buildings), we're lucky to have Tompkins Square Park across the street. It's generally a haven from New York's Finest. In the park, beer, pot, and most "deviant behavior" short of overt violence can be overlooked, as long as the ghetto blasters are turned down

while the men in blue drive by.

That's about all there is to hanging out around here for most of us without money. If there's a show, we might go hang out outside and listen - maybe fortune will smile and the doorman will let us in. Otherwise, we pretty much stick around our seedy corner of the Big Apple - hang out on the roof, or on the steps of the abandoned building a couple of doors down. We drink a few beers and wonder if we'd be happier anywhere else, and then we decide that we probably wouldn't. After all, no matter where you are in this country, you can still unexpectedly have a bad tuna experience. Yuck.

Write us at: BAD TUNA EXPERIENCE/ 631 E 11th St #@ or 23/ NY NY 10009



It's hard to believe that next year punk rock will become one decade old. This means that many of you slamsters out there grew up with punk rock.

It's even harder to believe that a well-known poet like Henry Rollins was once a skinhead, pacing around the stage like a caged animal, panting the words "OK, the fun's over." Even Redd Kross once had buzzed hair and sang about how much they hated high school. Other bands like The Necros, SS Decontrol, and DOA all had short hair and played hardcore. At the time, thrash was 180° from heavy metal (only DOA had an inkling of rock'n'roll in them).

Photo:Glen E. Friedman/My Rules

Photo:Mouse

Barry Hensler Necros

Mike Dean
C.O.C.

Photo:Mouse

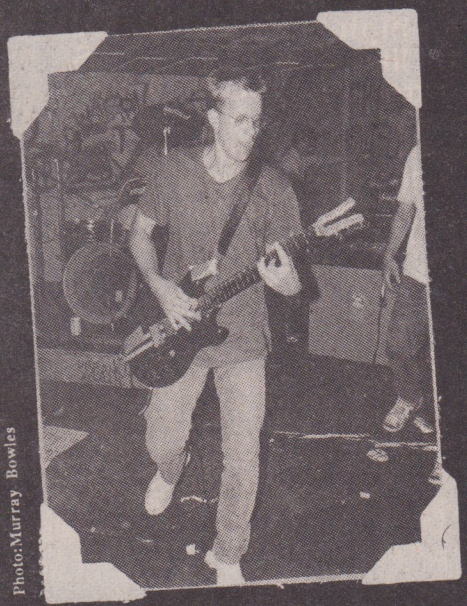


Photo:Murray Bowles

Heermann Egeness
Die Kreuzen

Photo:Glen E. Friedman/My Rules

S.S. Decontrol

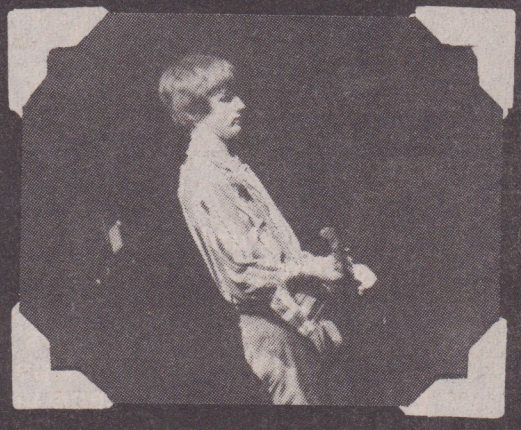
S.S.D.

Photo:Murray Bowles

Photo:Joe Henderson

Reed Mullin
C.O.C.

Photo:Martin Sprouse



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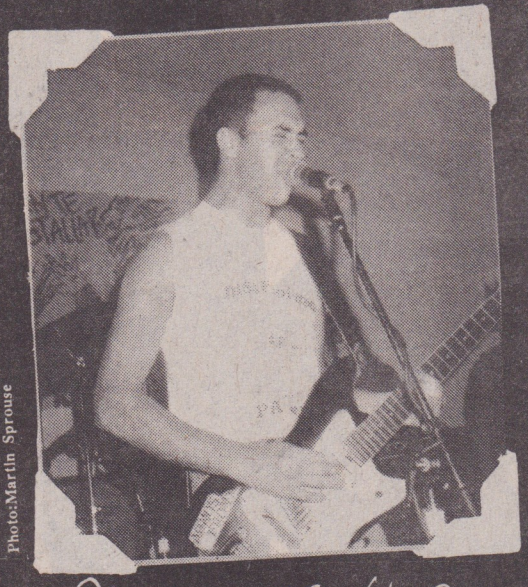
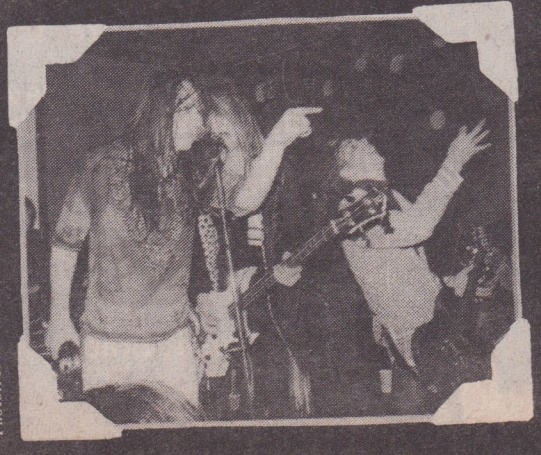


Photo:Martin Sprouse

Photo:Mouse

Shawn Stern Youth Brigade

Redd Kross



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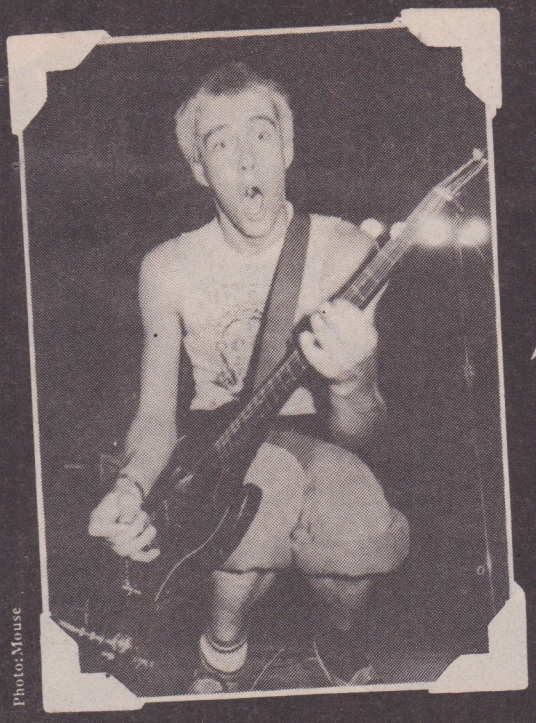


Photo:Mouse

Dave Gregg
D.O.A.

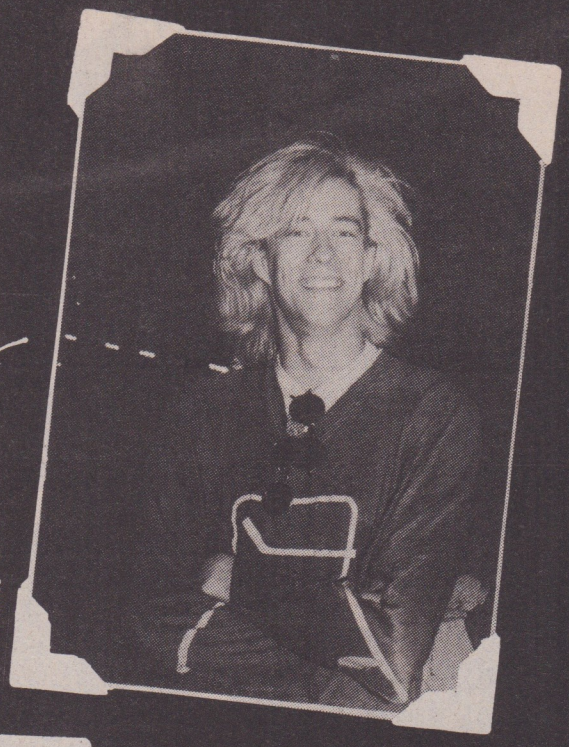
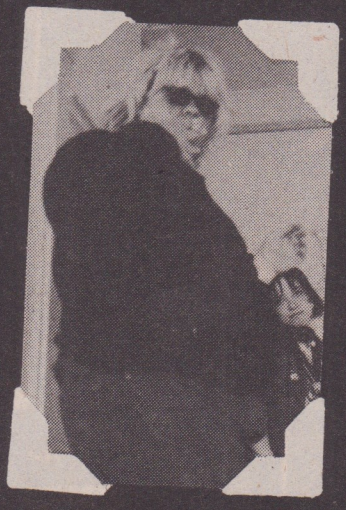


Photo:Mouse

Gary Floyd Dicks



Tony Cadena Adolescents

Photo:Ed Colver

Abandoned

Photo:Mouse

Punk may be good old rock sped up, but many a "hippie" has gotten his ass kicked at shows several years back. Most people who got into the scene years back started out with long hair and eventually fell prey to the buzzers or stuck their hair straight out or up so nobody would notice. Today however, things are different.

I'm not trying to preach a sermon, but rather illustrate the point that as the gap between punk and metal is bridged, styles change. We've all seen it, whether if it's slamming at a Metallica show or headbanging to C.O.C. Bands now resemble Alice Cooper more than a thrash band.

Just think of your favorite band and now their hair has changed, whether it was DOA, Channel 3, or even The Cockney Rejects. It was bound to happen sooner or later.

Alison "Mouse" Braun

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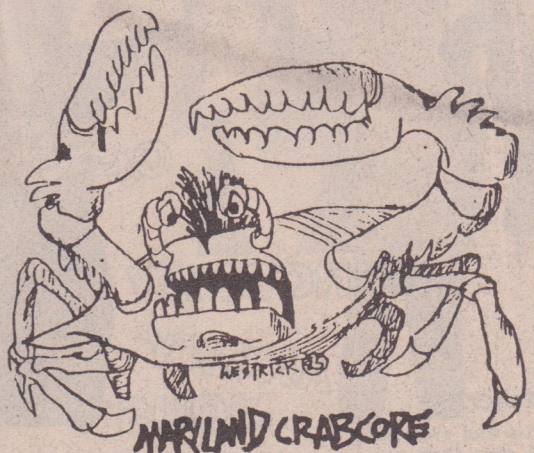

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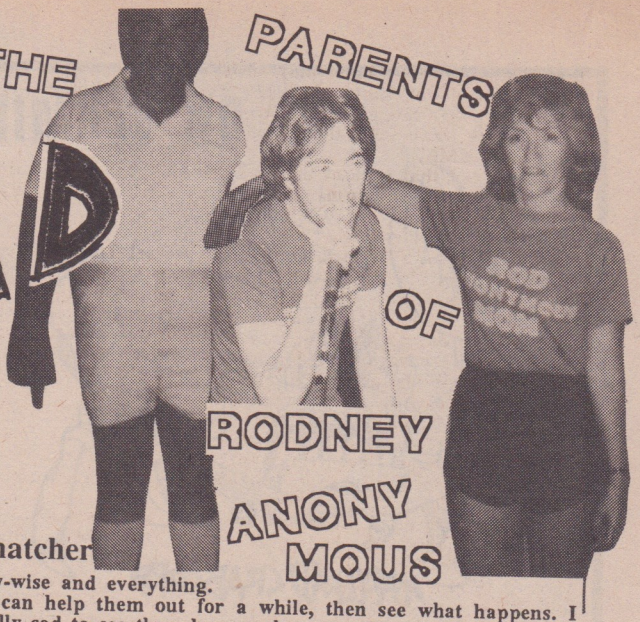
INTERVIEW WITH THE PARENTS OF THE DEAD MILKMEN



By Ronald Thatcher

While the DEAD MILKMEN were on tour, I had visited and interviewed Mary and Rodney Linderman Sr., the parents of vocalist Rodney Anonymous. The band had previously given their consent to this interview, so I spent a delightful evening with Rodney's folks and Renee, one of his friends since childhood. I met them at a DEAD MILKMEN/ FABULOUS FONDAS show and we had a great time. At first, the idea of interviewing someone's parents seemed silly, but then again, I was seeing two seeing two of the silliest bands in Philly. But I also liked the idea of presenting parents who have a point of view that sharply contrasts with most other parents of punks. They feel that the fear, shock, and condemnation from other parents is absurd, and feel very suportive of the band. The D.M. were referred to as "nice" and "intelligent" and they're in love with their Big Lizard In My Backyard album. Mary told tons of stories and emphasized that Rodney grew up wanting her to conform ("he's supposed to be this big non-conformist!"). She talked and talked and probably could've filled 3 whole tapes (which would've been fine by me). The interview was *VERY* lengthy, but I've edited a lot of it out myself, and if I know the MRR crew at all, more will disappear before this reaches print. The tape begins with Mary already talking.....

MARY: So this kid said "When you go to the Linderman's, you can be yourself, even have a beer; you can do anything you want. But don't say the 'F' word" (*laughter*). You see, he (*Rod Sr.*) works in a mill and nobody's allowed to use that word in his office and when he heard that record, I said "Uh oh, he used the 'F' word!"

ROD: I don't really mind it. You know, that's their type of music. I've gotten used to it.

MARY: You still turn down "VFW" (*laughter*).

ROD: Well, I listen to the album myself, and the only song I don't like is "VFW", which I don't care to listen to.

MRR: Because of the lyrics?

ROD: Yeah, it's just not my type of song.

MARY: I think most of the songs are funny and sometimes they remind me of Weird Al Yankovich or something. I think they're supposed to be a parody or satire. Well, that's what they're supposed to be--like "Bitchin' Camaro": (*nasal voice*) "let's drive my car and go to the shore!" And I think it's really cute. But he grew up like that. The only thing I didn't think was cute was college. Rod had 2 years at West Chester University. I got the article out and was reading it and got really upset.

Rod: He was really rebellious in college.

MARY: This is what upset me. Rod wanted to do this questionable religious song at the talent show (*FEEDERZ' "Jesus Entering From the Rear"*) and he told me all about it. He said, "Mom, these are what the words are. They (*authorities*) said it was really bizarre and won't let us do it." And I said, "Well, all right, I can understand that." Now, somebody in the administration sent me this paper: "I thought you'd be interested in what your son is doing in college." He wouldn't even sign his name so that I could call and talk to him about it. And then they printed the entire song here (in the student newspaper). They just print the first initial--you can tell what the word is anyway. You might as well let them do the song. It was the most stupid thing I ever saw in my life. They printed it word for word. That's when I got mad at him. I said, "Well, sometimes you have to learn to play their game." I can understand them not wanting the song, but it was the way they did it. Rod told me about the song, but they were real sneaky. I got more angry with them than with him.

MRR: Do you go to shows?

MARY: When I go to them, I really like the kids.

Rod: They treated us real nice.

MARY: We felt really out of place there. I had "parent" written all over me (*laughter*). That's why I got this shirt. It says: "Rod Anonymous' Mom", because my youngest daughter goes with this guy who's in a band, and we went up to Lancaster to hear him play and another set of parents came in. I asked: "Do I look as old as that woman?" And they said "Yes!"

ROD: Well, when we went to the Kennel Club, there were the parents from the group before them...

MARY: Right. So there are some parents who go.

ROD: I like the music. You know, I like all kinds of music.

MARY: They have their own van now, on their tour. I don't know if I'll ever see it again (*laughter*).

MRR: So, your feelings are generally supportive of the band?

MARY: Yes!

ROD: Money-wise and everything.

MARY: We can help them out for a while, then see what happens. I think it's really sad to see them have a chance to do something like this and not do it. If we didn't lend them the van, they couldn't have gone. That'd be terrible--when you're 30 to think "I could have done that, but didn't have trans- portation." He calls about once a week. They love Philly best; they can't wait to get back.

ROD: Well, that's where they're biggest and that makes a difference.

MRR: Are there other bands in the scene that you are familiar with, or like?

MARY: The FONDAS! I really like them. Rocko is really nice. And--what's that band that Chuck's in?

ROD: M-80's. Yeah, we like them. We don't really know too many of the other ones. We usually have to leave...

MARY: He has to work early in the morning.

ROD: We don't see too many of them play live. (*more talk of feeling older*)

MRR: It seems like when you reach your mid-20's in the scene, you're a senior citizen.

MARY: Yeah, our favorite music is from the 50's and The BEACH BOYS, but we like all kinds of music. That's what makes me mad about Rod (Jr.). Because we listen to his kind of music, but if I put Tina Turner on, he gets mad. We're tolerant of him, and he's not tolerant of us.

MRR: A role reversal.

MARY: Yeah, I told you he wouldn't leave the house with me one time.

MRR: Oh yeah, why don't you tell that story.

MARY: Rod was in first grade and I was in the PTA, and we went to something with only 5 or 6 of the other mothers....and he came home crying and asked me why I don't wear housedresses like all the other mothers, instead of jeans or slacks. He wanted me to conform. We used to think he was going to be a minister, because he was always correcting us. Rod always talked and talked and talked. My girlfriends used to ask how to shut him up! And he always put on a show. At family gatherings, he always did imitations. He's always had the family in stitches, always been arrogant.

MRR: He's been the real show stopper?

ROD: Yeah, he always liked to entertain. I would have expected him to be a comedian before being a musician.

MARY: See, we never had the opportunity to really do what we want. My dad always said "Learn to type and you'll never starve." But there's other things you want to do. It's sad to get to 30 and say "Gee, I wish I could've done that." I don't want any of my kids to go through that. I want all my kids to try doing whatever it is they want to do, and if they fall flat on their face, they'll get up and try again.

ROD: I think everybody in the band's parents think that way. I know Joe's do.

MARY: They won't go to shows.

ROD: No, they don't like that kind of music. That's a matter of opinion. Joe's dad is a school teacher and he just doesn't like that kind of music.

MARY: He didn't like the lyrics. They got a copy of the record--Joe didn't want them to get the record--and called us and (*to Rod*)...they liked it, didn't they?

ROD: Well, they didn't say they liked it or didn't like it....just, "We got Joe's album" (*laughter*).

MARY: All the boys have been here. The band's story is--they didn't know how far we'd go. There's a big mall around here, and they said "Mrs. Linderman (I can't get a couple of them to call me 'Mary' yet), we're going to get in the van, you drive us down. We're going to set up and play." And I said, "Well, I don't think you can do that." And they said, "You're afraid to take us," so we put them in the van. So they set up and started to play, and a security guard came up and said, "Can I see your permit?" And I said, "Rod, you got the permit?" And he said, "No, Dave has it." Dave said, "I didn't get it, I thought you did!" This went on for like 10 minutes, then the security guard said, "Well, I can't let you play here. But you guys are really good. Why don't you go to the office so you can get a permit, so you can play?"

MRR: Did they?

MARY: No, they didn't. They had other things to do. And I don't think

they would have let them play their punk. When they start out, they have a couple of tunes that are like rock. I think that's what he (*security guard*) thought they were.
MRR: Were there early signs that he would end up in a band like The DEAD MILKMEN?
ROD: No, not that type of music. I wouldn't have believed it.
MARY: He took drums lessons and...he'll kill me for saying it...ukelele lessons.
ROD: No, banjo lessons.
MARY: Oh, banjo lessons! That's even worse! Then guitar.
ROD: We took him 15 miles for banjo lessons.
MARY: In the middle of nowhere. Oh, I'll never forget it. When he was 4 years old we bought him a big set of drums. It was expensive. And he took the drumstick and broke the drum to see what was inside (*laughter*). He always liked music. I didn't think he'd stick with it this long. They've been together for a long time.
MRR: So, he's always been eccentric?
ROD: Yeah, I guess we wouldn't have said "punk", but he's always listened to different music, read different books.
MARY: No, he and I read the same books.
ROD: Well, don't say that you and he read the same books that everyone reads.
MARY: He also liked different movies. We sat up and watched "Reefer Madness" together. We had a lot of fun with that one. But like I said, he's always had the gift of gab, and personality. He has one sister who's 2 years older than he is, and one that's 2 years younger, and we can't look at each other when they're talking about him. They both adore him, but he has each one convinced that he likes them the best. That's the way he is; he can charm the monkeys right out of the trees. He used to get away with things. I would get mad at the girls, and he would do the same things and then say something to make me laugh and I couldn't help it (*laughter*). I can get pouty and sometimes I've had it and I'll say "I quit, I don't want to be your mother any more." And he'll say "Is that retroactive, because you haven't been a good mother in a long time?" (*laughter*)
MRR: He has comic appeal.
MARY: Always. He always had an answer.
ROD: He always had the last word, even over his mother...and that's hard to do!
MARY: And he tells the stories! You know he's lying (*laughter*). I used to love catching him in trouble, just to hear this big story he would concoct. And you'd almost believe him. He came home from school one time and said the girls' gym teacher had a nervous breakdown. He said they couldn't find her, so they sent someone to find her and she was in the shower and painted a face on a basketball with lipstick. He was only in 6th or 7th grade. And I believed him. So I called my girlfriend and said "How about that gym teacher having a nervous breakdown?" But he made it up. I could just see a woman in a shower talking to a basketball (*laughter*). What kid makes up things like that?
MRR: Do you have predictions for Rodney and/or the band?
ROD: We have high hopes for him.
MARY: I hope they get to where they want to go, because they say they don't want to be "successful", to just make enough to be happy. Like you were saying, that punk was really popular in L.A. I don't know how popular their music is. I was surprised at the shows, how many fans they had. I was surprised at record sales. The record really sold around here.
ROD: I hope they make it big and, like I said, we'll do all we can to help them. I think a lot of that will depend on how they feel when they get back from this tour--towards each other. They've had some downs on this tour that they didn't expect.
MARY: We think this tour will either make or break them.
ROD: When they were on their highs, it was great. They've had a few let-downs, but if they can make it through this whole 2 months and survive, then they can make it as long as they want to make it.
MARY: Every time he calls, the first thing he asks me: "Is the cat all right?" (*laughter*) I could be dead, but as long as the cat's all right (*laughter*).
MARY: He'd always say "You don't know anything about people." Since 10th grade, he'd take a backpack, get on an Amtrak train, and go to Washington, DC, all by himself. He'd talk to the street people and the bag ladies. He'd come home and tell us all about it. He'd go just to be with people. And he's right in a way, all we know is the same... (*tape inaudible*)... You don't know the world, you don't know people. He said, "Bag ladies are the most interesting people in the world. They lived. They know things you don't know and they like to talk to you." He always wanted to talk to everybody, didn't he? He used to write really good articles. I've got a scrapbook.

MARY: There was this one boy...maybe I shouldn't say his name on the tape...who I thought was every mother's dream. I mean, this was the son I wanted. Rodney would come home from school and I'd say, "I see ____ got another letter in football or track. This is the son I always wanted." So, he wrote (*in the school newspaper*) "My 20 Days As a Preppie", and got this kid to pose for a picture and wrote how he changed from this to this, to satisfy his mother for 20 days (*laughter*). It's hysterical.
MARY: I think the best thing was when they left (*on tour*), and Mr. Ginerro said "Well, who's in charge? Who runs the band?" And they said, "We all do; nobody's in charge." And I thought that was so great. None of them are pushy or bossy. They just get together and they decide on everything.

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Here we go...On the bright side this time around are several new releases and bands popping up all around.

BEEFEATER's Play For Lovers has just come out on Dischord, which has also just rereleased Flex Your Head, the VOID/FAITH LP, and practically all the 12" records.

Fountain of Youth have been quite busy with the GRAND MAL record and a new CRIPPLED PILGRIMS LP. Local artsters, PEACH OF IMMORTALITY, have a new demo disc out and, I believe, a tour w/WHITE HOUSE. UNITED MUTATION's Rainbow Person EP is on the streets. TROUBLED GARDENS is reportedly in the studio. New label on the scene, Olive Tree Records, has released the H.R. It's About Luv LP and a PSYCHOTICS LP. DAG NASTY is supposedly going into the studio soon. MADHOUSE and GRAY MATTER have both recorded for future vinyl. GRAY MATTER, incidentally, just played their last show w/guitarist Mark, on a rooftop. They have since added ex-NIKE CHICK (SYBIL), Melanie on rhythm guitar.

Look out also for the Alive & Kicking comp EP featuring MARGINAL MAN, BEEFEATER, CEREAL KILLER, GRAY MATTER, and UNITED MUTATION. Coming soon is a joint EP by two great young bands that recently split due to college: LUNCHMEAT and MISSION IMPOSSIBLE.

A few bands making their debuts have been THE BELLS OF... (featuring ex-FAITH singer Alec MacKaye), ROADSIDE PETE, and AUTO DA FE (featuring a couple of ex-IRON CROSS and UNDERGROUND SOLDIER members). DOVE is apparently calling it quits after playing one show in approximately a year. SCREAM may be touring Europe sometime soon. And congrats to SCREAM drummer Kent on the birth of a daughter.

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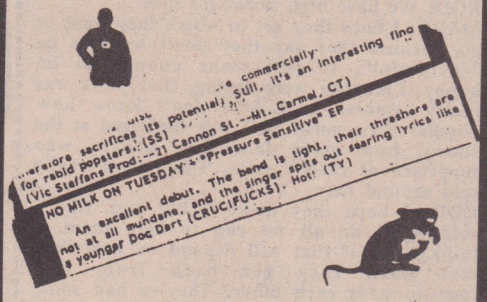
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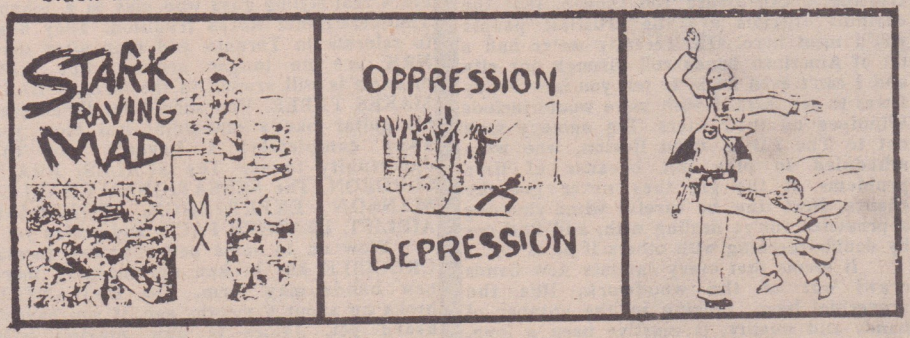

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CANADA

Hello world, welcome to Winnipeg! When you enter Manitoba you will see signs that read "Welcome to friendly Manitoba". This may sound like a joke, especially if you've just crossed the Pembina Border crossing. I can assure you though, that the customs officials are the crustiest people you'll meet here. OK, recently we've had a lot of American bands roll through our city and I can't even begin to tell you how happy I was to see them. I wish more would include Winnipeg on their tours. Big apology goes out to The EDGE from Boston, who were scheduled to play but because of time problems at the gig they never got the chance. Next time be careful when choosing a promoter you're dealing with, and find out by double-checking with others if he is OK.

It seems that every summer new bands crawl out of the woodwork, like the proverbial bear. Judging by the number of bands and quality, it must've been a long, cold winter! Leading the pack is a band called The BEACH MUTANTS. This band takes serious stances on many social issues, but do so in a satirical way that leaves you thinking and laughing. In the song "I Drink Beer", they attack the macho attitude of "who can drink the most". Then there are songs that are just downright goofy, like "Ode to a Toad", the story of a young toad's perilous journey across the road. Then there's the classic Who song, "My Masturbation". This is definitely a band to watch for. They have plans to go into the studio soon, so keep scanning the Canadian scene report.

Next up are 2 bands that sport the real garage sound. They are SNOIDS and MENUDO. You can usually find both on the same bill. From seeing them live, the best description I can give you is that there's always a hell of a stage show, and you either love them or hate them. Decide for yourself. The SNOIDS can be found on record by sending away for Transmission fanzine's flexi. It's $3 ppd to: Neil Minuk/ 21 Woodlands Cr/ Winnipeg, Mtba/ R3K-1A3 Canada. Another local band, The RUGGEDY ANNES, also appear on this bonus single.

A couple of weeks ago I had the pleasure of seeing two more new bands, JOE PUKE & THE CHUNKY BITS and VISIONS ON FIRE. Joe's band is basically a cover band with a couple of originals, but they have fun and the crowd really ate up that energy. The second band, VISIONS ON FIRE, played a more upbeat kind of '78 style, with early Wire coming to mind. Their singer has the most unique sense of humor I've seen. The BRIDES OF FRANKENSTEIN are by no means a new band, but they've never been in a report before. They are 4 real styling guys who play in a Johnny Thunders/Hanoi Rocks tradition. They hope to relocate in Toronto and tour after that. NRK are no longer around, but skate madness is still around in the form of BABY MAKES THREE. You should see Brian play his guitar like a mandolin; it'd blow you away completely! I haven't had the opportunity to see The SCALES, BRAIN SURGEON, The SENSATIONAL CHARLES MANSON EXPERIENCE, TORTOISE AIRLIFT, LEATHER FACE, and others yet.

Now on to some better known bands. CRUCIBLE has broken up, meaning more new bands may form. The UNWANTED broke up about 6 months ago, if you haven't heard yet. James is now playing with Calgary's BEYOND POSSESSION. Randy has gone out to eastern canada to join LIVING PROOF. The STRETCH MARKS have a new bass player, Pat "Yoda" Kavanagh, a veteran of many a band. The RUGGEDY ANNES have just come back from a successful tour of Canada. They'll be taking a short break. MONUMENTS GALORE are getting more awesome every gig, and have a fine EP out on Tab Rex Records.

Promoter Matt Vinet has left Winnipeg for BYO in L.A., so you can cross him off your list for gigs in this area. We seem to be doing great for shows though. Let's hope Mike Lambert doesn't leave town, as he's by far the best promoter in town (204)943-9276.

Well, the STRETCH pad gets the wrecking ball on Sept 1. At one time the pad was called the Spud Club, the first punk club in town. Many bands got their starts there, and the house is a real piece of punk history. Due to an insane downtown renewal plan, the house will be torn down. The city doesn't even know what they're going to do with the property yet. Truely the end of hassle-free parties!

If your band is coming to Winnipeg and would like some extra exposure, you should contact Dan Pachet. He's the host on an hour-long TV show called "Alternative Rock Stand" and it's on weekly on Cable 13. They've been on for 3 years now and have showcased many local punk bands (important because we don't have college radio here). Dan will bring a video crew down to your show , so anyone wishing to get in touch with him should call (204)888-6253 or write Videon Cable TV/ 651 Staford St/ Winnipeg, Manitoba. Give him about 3 weeks notice so he can get your records on the tube.

That's all for now. For extra info you can write me at 119 Wilmot Pl/ Winnipeg, Mtba/ R3L-2J9 Canada, or call (204) 474-1623. Hello to everybody I met in my travels and I'll be writing soon. I wish we all could live in the same city because it would be a blast, to say the least. My door is always open to you.

Doug Humiski

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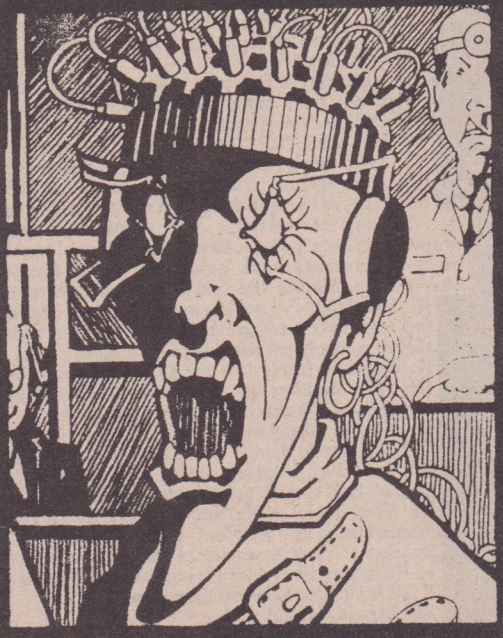

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U.K ROUNDTABLE

Photos by Jenny

The purpose of the following article is to expose the ideas/views of people involved in the Nottingham area scene who are not necessarily in bands. The idea came after reading the results of the MRR questionnaire in issue #24, where Tim Y. said he wanted info/interviews with people other than band members, as well as a more personal angle on the scene.

This discussion happened at Dig's place on July 9th, 1985. Those present were:

Dig: UK scene reporter; does "Earache" distribution; local gig organizer.
Kalv: UK scene reporter; does a distribution service; recently joined PLASMID as bassist.
Nick: Local gig organizer for "It Shreds!" promotions.
Jenny: Part-time photographer; occasional work for "Earache"; member of H.S.A. (Hunt Saboteurs Association).
Les: Bassist/vocalist of CONCRETE SOX; H.S.A. member.
Myself, John: Drummer/vocalist of CONCRETE SOX.

Originally, it was going to be a more national thing with people from other areas attending, but time was against us, so we had to limit our discussion to people from just the Nottingham area. We hope you can relate to what we have said, and get some idea of how the scene here is changing (for the better).

The questions were set up only as a basis for discussion, and the opinions/views expressed are our own. We make NO claims to speak for everybody in the UK (or indeed, in Nottingham), as everyone has different opinions about each subject.

Q: In the last year we have witnessed a great change in the UK punk scene, with the demise of the infamous plodding/weak/Oi! style. How do you think this came about?

Kalv (K): CRUCIFIX toured here and everybody woke up. That's it, basically, and that style doesn't sell well anymore.

Nick (N): There's lots of reasons for it. People are much more into the foreign scenes than before.

John (JN): Better distribution of foreign records.

Jenny (JE): People are getting foreign penpals and swapping records/tapes cheaply.

Les (L): It's cuz all the twats from then have now got jobs and settled down! (laughter).

N: That's stupid!

L: No. . .it's not stupid at all.

K: Yeah. . .they're all smoothies now!

L: They were just into the latest thing. Now it's down to just the intelligent people. . .

N: And people have realised how exciting foreign music is. . .

Q: Why did shit bands like ANWL get really popular here?

K: Sounds did a lot of it, all the hype. Garry Bushell.

Dig (D): ANWL timed it just right, they came out just when there was new interest in punk ('81-'82). There were so many idiots around then, new punks that had just gotten into it and didn't know any better.

L: ANWL are finished now.

JN: Yeah, they're trying at commercial success. They've had their little punk phase.

JE: A lot of punks then depended on Sounds, so whatever Sounds hyped, they listened to.

JN: Not many people bother with Sounds anymore, do they?

ND: Nobody buys it--they just read it in the shops!

Q: Do you lot think the new UK bands are worth the rest of the world seeking out? Are they up to the high standard of the rest of the world's best HC bands?

All: Yes.

K: Especially production-wise.

JE: And they've got something to fight against, cuz UK bands have sort of been labelled as being bad, so they're trying to prove themselves.

D: But, remember, UK has always had HC bands, you know.

JN: Only a couple.

K: The most influential ones.

D: There were about 5 really influential bands from the UK: DISCHARGE, DISORDER, CHAOS UK, etc., but it wasn't standard UK sound. The rest of t he world picked up on DISCHARGE, etc. The Oi! thing was too English, working class, etc. Others couldn't relate to it.

JN: DISCHARGE seemed to influence more bands in Scandinavia than in the UK, for the time. Do you agree?

K: Yes, totally. Kids in Europe picked up on the best UK releases and managed to realise that OI!/ANWL was shit.

D: The Oi! thing didn't connect to most foreigners, it was all "East End."

JN: Also, they missed the hype; they don't read Sounds, I think.

D: Except for some Euro skins who think they're cockneys! (laughter).

K: And, the Aussies with "England" tattoos!!!

D: The pits! English worshippers--that sucks!

Q: Do you think the decline in Oi! has led to the big decline in violence at gigs?

All: Yes.

N: A lot of gigs nowadays are organised by the bands anyway, so. . .that's why. Lot's of people these days are involved in the scene and NOT just consuming. So you don't get fights cuz people don't want to wreck their own gigs.

JE: It makes 'em more responsible. People don't think twice about trashing some rich bastard's club who's ripping us off anyway.

D: We still get some twats turning up, tho, but in a minority.

JN: Hardly any gangs. Big decline in them.

D: Yeah, no organised gangs anymore, just one or two twats, individuals.

JE: Gangs have gone down cuz attendance in general has. Before you could have, say, 10 different gangs from one town but now, there's fewer people. Everybody knows each other.

N: Them people have gotten bored with punk and gone smooth.

JN: A lot of the idiots have gone.

N: It was more of a fashion then. . .in '81. Now, it's the enthusiasts, mainly.

JN: People who are into the music and ideas.

JE: And not those who got into it cuz their mates did.

D: There's still gangs in some cities. . .like Birmingham.

JN: I'm speaking from mainly Nottingham, cuz we're familiar with it. And some other places I've seen recently, like in Bristol, Newcastle and Leeds, I've hardly seen any gangs. I can't speak for the whole country, I don't live everywhere!

K: Yeah, in Birmingham, they busted FLUX's drummer's head in for trying to stop trouble.

JN: I've heard about lots of trouble from there, don't know if it's true or not.

D: There was always trouble at Digbeth Civic Hall. When I saw CRASS there, there were fights. It's mostly at "big" gigs like that, not small ones like ours. Also, it's a fuckin big city, 2nd largest.

JN: Why hasn't Nottingham ever had a big skin scene?

K: We did. Ilkeston skins, remember them?

JN: Yeah, but I'm on about the actual city of Nottingham, not outside town. Ilkeston is half the size of Nottm; why did they have so many skins?

D: I don't know, we've had some skins, mainly little twats.

JN: The punk scene has become divided. Look at the people what go to an ANWL gig. They're not the ones who go to the gigs we arrange.

D:: That's why I go to them gigs, to see what kind of people attend. At a recent DAMNED gig there were people there I'd never seen before, with things like "P.I.L." on their leathers. I've never seen that for years.

JN: I think they're people from small towns. They're behind, maybe.

D: You're telling me!

K: These people heard The DAMNED were playing in Nottm so they crawled out of the woodwork, put on a leather from '82, and think THE DAMNED are THE punk band.

JE: Also, they're new kids, they're gonna fall over Sounds before MRR--bad influence. They can't just instantly get into HC, they think: "Oh, The DAMNED--ultimate punk band."

JN: They think THE DAMNED are still a punk band?

N: Well,, they're not, are they? THE DAMNED have turned into everything they were against. They started out against Mega-rock bands, but ended up one. They're living in the past; it's just nostalgia for the fans.

Q: Talking of which. . .how come most punk/HC bands only last a couple of years before having to change musical direction or split up, when the average rock band can go on for years, churning out album after album, despite the fact that rock is even more generic than punk?

K: It's cuz they've got big money backing. As long as they can keep doing it, they can make a living out of it. The money's the motivation for them, really; they're probably not into what they're doing at all.

N: Punk-type bands do it cuz it's more like a hobby for 'em.

JN: Why do these big rock bands get away with it, when they're so fucking boring? A HC band could/should never do that.

JE: 2 Lps is usually the limit.

L: They have to change. Think about it. How many people are into HC?

K: You never make any money from HC. How many people go to gigs? 80 people! Half of them get in for nothing as well.

JE: There's a lot of pressure on bands, they'll get slagged off. Punks are more discriminating than rock fans. Punx are much more critical.

D: They are, they have to be. Punk bands are the best in the world!

L: To me, musically, they're not, but, ideally, they are.

J: Their ideas/attitudes put them ahead.

All: Course they do!

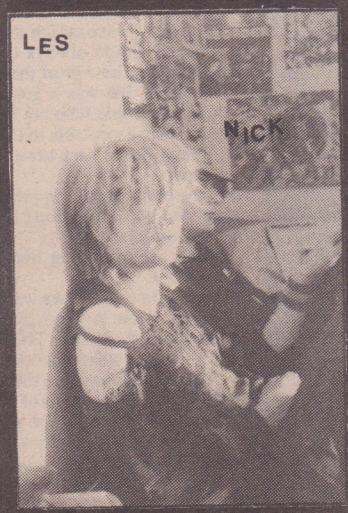
J: They're affecting other types of music.

N: Look at THE SMITHS. A trendy chart band, they brought out an Lp called Meat is Murder. That's unheard of. Even poxy bands like DEPECHE MODE

have brought out political records.
K: The "Band Aid" thing as well.
D: It's trendy for 'em to be political, I think; it's hip this year.
JN: Do you think they're saying it just to be trendy or do they mean it?
JE: I think it's developing.
D: It's good that they are doing it, but I don't know how sincere they are.
N: Most of 'em probably started out as punk bands, they still have the ideas in their heads, but the music's changed.
L: We don't know if they put their money to a good cause, tho, do we?
J: I heard that CONFLICT gave THE SMITHS the title Meat is Murder. Don't know if it's true or not.
N: It's good cuz THE SMITHS have reached more with it. Everyone was shocked when that Lp came out.
D: Don't you think that it's bands like CRASS or FLUX that have paved the way for bands like THE SMITHS to say things like that? Made it acceptable for bands to talk like that. Punk bands seem to spearhead all these kinds of things.
N: It's good cuz they've reached a band whose going to be commercial and reach loads more people.
D: You know, in 2 or 3 years, there'll be pop bands saying "smash up butcher shops"! (laughter).
N: It's better than "Oh baby, boogie on down"!
JN: Yeah, even if it's not backed up.
D: If a pop band said anything like that nowadays, they'd be branded as total loonies! In a few years, it'll be acceptable.
JE: And they could influence half their audience into going out and doing something.
D: Yeah, there's supposed to have been loads of people gone vegetarian since that SMITHS Lp.
(After some fuss, next question. . .)

Q: Just lately, I've read numerous band interviews in many fanzines, and as soon as the question of influences crops up, a lot are proclaiming METALLICA, VENOM, SLAYER, etc., as theirs. What do you think these influences will have on the punk scene?

D: A big influence.
N: Musically, it's good, but if you start listening to that music a lot, your attitude changes. You don't seem to realize.
L: No, not really. Not if you're into it a lot. Bands like ENGLISH DOGS can't have been into it much, same as ONSLAUGHT, they were just under the punk image. Metal takes them away from it.
D: A lot of people getting into metal are Anarchist types; it's strange.
JN: Why is it happening?
K: They're bored with the music. They've heard CRASS so many times, they're starting to realize it's boring. . .
N: The reason I got into Metal was cuz I was so sick of hearing shitty blandy bands. Then you hear metal and it's really powerful, it shreds anything.
JE: But wasn't punk against all the ultra-produced shit--its main thrust was "anyone can do it." People are forgeting that these days.
N: It's not anti-punk to produce your records well. You should get as good a sound as you can afford to.
JN: True. But it don't mean you have to dislike a band cuz they can't afford to or don't know how to produce their records. It takes time to learn how.
L: No, it don't mean you have to dislike a band cuz of that, but also, it don't mean you have to dislike a band that can produce their records.
JN: I don't; I like both.
JE: Why does metal always get dragged into punk, it's got nothing to do with it. Punx listen to reggae, trendy stuff, all sorts, but they don't keep dragging 'em into punk and judging punk bands by other musical standards. Like saying, "Oh, these don't have guitar solos. . .they must be crap."
JN: I think we've seen the birth of guitar heroes in punk.
K: Yeah, that's one of the bad things about metal that's coming in with ENGLISH DOGS I guess.
N: ENGLISH DOGS are so blatant, the way they've gone from one to another.
D: ONSLAUGHT are more blatant, right down to the lyrics.
K: As long as you're a punk band, you should retain some decent lyrics/attitudes, then I see nothing wrong with Metal influences. The thing with ONSLAUGHT is they could sell a few thousand copies of a punk LP, or loads more of a death metal LP, so you can't really blame 'em, in a way.



D: The way I got into all this metal was they were so powerful, they sound like DISCHARGE but with more power.
JN: Do you think they've ripped off HC?
D: Yeah. . .that's the band thing about 'em. Half these metal bands were influenced by JUDAS PRIEST, etc., nothing new, so then they heard DISCHARGE and decided to speed up. They've ripped off punk's speed. . .
N: No, I don't agree with that. It's like. . .some HC bands are getting metal and the metal ones are getting punk, and its all kinda got tangled up, no one's ripping anyone off, just using each others ideas.
D: Then you got people like MRR trying to untangle it, you don't get any metal people saying we don't want punk influences.
JN: It's cuz punk is more discriminating than metal. Punk ain't just fast music; metal is.
N: Metal is just music. No lyrics. No ideas.
JN: But punk bands have gone metal.
N: No, they haven't.
JN: Course they have, SSD, ENGLISH DOGS, etc.
L: They were never punk bands.
D: It may be better in the long run, punk will be down to just the hardcores.
JN: Do you think it's a phase? Do you think SLAYER will wimp out after a few LPs and play just mainstream rock?
D: Probably, yeah.
N: They're riding on the crest of a wave.
D: I think METALLICA, etc., are paving the way for that sound to become mainstream. Their 2nd LP has sold 1/2 million.
JE: What pisses me off is, if one metal band sings one line of one song about politics or war, etc., everybody raves. But when a punk band does it, does loads of stuff about that kind of thing, everybody goes "Oh, how boring, we've heard it all before."
N: But you expect metal bands to be dumb. Hardcore bands are expected to have good lyrics.
L: Punk bands are more intelligent.
JE: But why? Metallers can't all be dumb. They got brains, so why write stupid lyrics?
K: It's cuz they're used to it. They've been into JUDAS PRIEST for 5 years. They're in a scene where anything like that is blown out of proportion. "Wow, this band do this on stage," etc.
JE: People should stop saying "Wow, you guys are great" and go up to 'em and say "Your lyrics are shit."
N: Yes, but you're forgetting that metal is, basically, entertainment, great stage shows, etc.
JN: Typical rock'n'roll mentality.
N: Yeah, they lyrics are unimportant to them.
D: That's why it's such a big thing when a metal band goes political, it's so unexpected, it breaks the mould for 'em.
N: Are we arguing about metal interfering with punk lyrically or musically? There's nothing wrong with the musical side of it, and I think metal is influencing the musical side of punk, not the lyrical.
JN: I don't even know if that's a good idea. We'll get guitar heroes all over the place. You're gonna get punk bands trying to out play each other and be competitive. Punk's not about trying to be the best. . .I never thought it was, anyway.
L: A lot of the people at gigs get into the music before the lyrics. If you play well musically, people will get into your lyrics.
JE: I don't think that. I prefer lyrical content.
L: Well, look at FLUX. They're playing shit music with good lyrics and people have turned off 'em.
K: They're losing it all.
JN: But they're getting a message across to a new audience.
K: Yeah, a trendy audience.
N: Most people get into HC firstly because of the music.
D: I reckon people have gone metal cuz big bands like DISCHARGE, FLUX, etc., have gone weird, so loads of FLUX and DISCHARGE fans have got into metal.
JN: Why are the metal punk bands popular and FLUX not? They've both changed directions. FLUX still has good lyrics and are well-meaning.
K: It's cuz they haven't got that HC powerful sound. Thrash is the big thing at the moment.
N: The music is the driving force.
L: If the music I listened to, now, decided the way I look/think, I'd be looking like yer average metaller. But it doesn't. I still have my views.
JN: Well, I think this speedmetal stuff is fairly generic, even more so than hardcore, don't you?
D: It's getting so, and quickly.
JN: People whho are into metal moan they got into it cuz punk is generic. Punk's much more varied than metal--that's all the same to me.
D: No, you're right, there's hardly any original metal bands.
JN: Metal is the same, right down to demonic LP cover after cover, same old song titles about hell and women, etc. It lacks the variety punk has, I think. Okay, some punk bands are similar, but they cover a wider ground, without having to be influenced by metal.
L: We're spending too much time on this subject, it's not worth it.
JN: Yeah, okay, one last question: What do you make of "speedcore"?
L: What is speedcore?
K: There's no such thing, it's just Pushead's invention.
JN: Do you think it's Garry Bushell, like, "invent your own musical label"?
K: Yes.
L: What's "hardcore"?
JN: That's a general term. It wasn't made up by any single person. Somebody didn't just come out and say "this is hardcore."
JE: There's always a name for something, but when it's fabricated and someone says "You're a speedcore band" it's wrong.

D: Yeah, but the word "speedcore" isn't supposed to be a label. It was the way Pushead saw all this metallic punk and punkish metal.
JN: But he was labeling bands in that article, "Speedcore," like CHAOS UK, who aren't even into it.
K: They don't even sound metallish.
D: He said it's only a word and not a label.
JE: But it's been taken up as a label. For instance, people have been saying, "I've got a speedcore zine, I'm doing a speedcore comp. tape," etc. It's irresponsible when you're in a responsible position like Pushead's to even accidently make up new labels, I think.
JN: I think it was unneccesary. I'm not slagging Pushead; nobody's perfect.
D: But hardcore doesn't describe it, metal doesn't describe it.
JE: It's just speedmetal.
JN: Okay, let's end that subject!

Q: Why hasn't "straight edge" taken off in this country the way it has in the states? What do you think of straight edge?

L: Aaaaaaargh! Pass me the vodka Dig! Stop drinking it all!!! (much laughter).
JE: Drink isn't too much of a major problem here; most people seem to handle it.
JN: They have different licensing laws in the U.S., I think, which has a lot to do with it. You have to be 21 to drink there.
D: Straight edge started in D.C. and a lot of kids couldn't get into gigs cuz they weren't 21, so they didn't have alcohol, so all kids could get in. Then they found they didn't need alcohol, drugs, etc., anyway.
JE: Some people thought they were trendy being straight edge here. People like that ruin it.
L: It's not trendy to drink alcohol these days. Alcohol is pleasing to yourself.
D: Straight edge isn't trendy here. You're following the sheep drinking alcohol, doing drugs, etc. You're not trying to find an alternative.
JN: Straight edge isn't trendy here, there's hardly any of 'em.
N: There's nothing wrong with drinking so long as you know your limit and you don't harm anybody. I enjoy a drink, but when I get drunk I don't act like an idiot. Straight edgers have seen drunk people fighting and labeled all drinkers like that.
D: What makes it worse is people go round preaching it and then they go back to drinking again.
JN: It makes a mockery of it.
N: It's up to the individual.
D: It's good that people are seeing an alternative.
JN: What about drugs?
JE: I think glue is better than drugs cuz at least you're not giving money to some rich bastard mafia-type who takes pleasure from pain.
N: I don't enjoy glue. You take things cuz they're fun and you enjoy 'em. It's wrong when it starts to fuck you up and your life becomes a pain.
D: Where do you draw the line between taking it for fun and becoming increasingly dependent on it?
N; You can ony become physically dependent on smack.
JE: But mentally you can be hooked on lots of things. I used to think I couldn't go to a gig unless I got drunk.
N: You're bound to get weak-willed people who can't control themselves!
L: I can't control myself! If I had the money I'd be an alcoholic!
N: Just cuz you drink doesn't mean you have to always get drunk. Getting drunk every time you go out is not the objective.
JN: I hate getting drunk, I'd never do it. You feel so bad.
L: When I say I can't control it, I mean in myself, I don't go round starting trouble. I know my limit. I keep it to myself.
D: Some people get obnoxious after drinking. That's how all fights start at gigs, people think they can handle it, then they get in a gang and start acting macho. People thought they knew their limits.
JE: Straight-edgers aren't weak-willed people who are scared of getting drunk. It's a conscious decision.
D: They see people acting stupid at gigs and think "I don't ever want to get like that." (Discussion wanders off into differences between UK and US scenes).

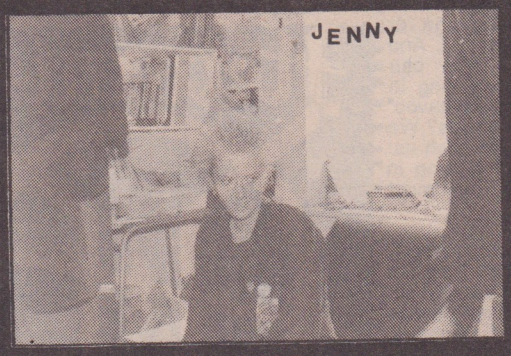
Q: In the UK, there has been a great emphasis placed upon animal rights, vegetarianism. What is your committment to this?

K: It's up to the individual. If you want to eat meat, you can do it, but people who eat meat should understand whre it's coming from and how it got there.
N: Sometimes, it's hard to be a vegetarian.
JE: It must be harder to be one when you get to be about 20.
K: Cuz you must be used to eating meat all the time.
L: I used to love it!
JN: Yeah, so did I!
K: What got me, and probably lots of others, into it (rights issue), was the sleeve of the 1st FLUX Ep (New Smell). Lots of people picked up on that. That made me feel sick about it.
JE: I used to get the piss taken out of me: "God, are you a vegetarian, what's that?!" People wondered how I could survive without my Sunday joints.
L: People thought you were a hippie freak!
N: Non-vegetarians think "Lettuce and lentil eaters!"
JN: That's what I thought about it--I knew fuck all about it.
N: But then you think, about what you're getting away from.
JE: What really helps is, all these films they're bringing out now in schools, etc., showing children that there is blood in chops and pictures of slaughterhouses. It's a lack of education, because adults don't know about it either.
JN: Yeah, they think you have to eat meat with your dinners.
K: They think it's healthy for ya.
N: They're stuck in their ways, they don't realize the advantages. In the future, there will be more and more vegetarians.
D: You know what's gonna happen, the next generation will be brought up on vegeburgers, so eating meat will be rebellious!

K: Eating a hot dog will be the biggest, most rebellious thing for them!
JN: I think even Prince Charles and Diana are veggies now.
JE: I don't think he goes on foxhunts anymore; she's stopped him.
JN: Wasn't she made to shoot a deer once?
JE: Yeah, and she cried. (After this, the conversation went on for awhile about class hatred, patriotism, Falklands war, etc.)

Q: Bearing in mind the great progress punk has made concerning attitudes/awareness, do you think these will prove to be long-lasting and sincere? For example, most of the idealistic hippies of the 60's/70's have now conformed and "wimped out."

N: We'll wimp out eventually.
JE: Not all of us!
D: Some of the punks will wimp out. I can't ever see people like The APOSTLES going straight.
JN: I don't think I'll ever wimp out. I know it sounds big headed, but I just can't see it.
N: No, but you'll mellow out, cuz your lifestyle may change loads over the next ten years.
L: You can't say that, you can't talk for anyone else. You can say it for yourself.
JE: Another thing is, when you're younger, you wanna be active, radical, etc., but when you get to 30 or so, you can still have the ideals but do other things. You might not want to smash up butchers anymore, but you can work in cooperatives. It might not make the front pages, but you're still doing something.
N: That's what I mean. . .you'll mellow out. Teenagers are more radical.
K: Also, you'll get people who'll lose interest cuz their mates do. It's allright now, there's a few of us, but when you get to about 30, people are gonna say "Look at that idiot. Still being like that," and you may not know anybody then. There's a lot of pressure when you get to that age to get out of it.
JN: I've had that already, people I used to go to school with say "Why are you still into that crap?" They can't understand it. I bet you've had that too.
K: Yeah, I'd love to see my schoolteachers, they said I'd be a smoothie about ayear after leaving school.
JN: That's exactly what they said to me, "As soon as you get a job you'll go normal."
K: Yeah, they said "What do you look like that for? You'll smarten up in a few years."
JE: And they always say "I was like you when I was young."
JN: Too true, they think you're just rebelling against your parents or something.
L: They said that, when I was 16. I'm nearly 22 now, but my views are getting stronger and stronger.
K: Everyday I wake up I'm more concerned with the world.
JE: People should always try to learn more, instead of just sitting back and telling everyone how great their views are.
D: I thought that was a good point you made, about young kids, about 16 or so, thinking people who are 30 and still into it are boring old farts. It probably wouldn't seem acceptable to them.
JE: Young people are always more involved with active things. They have more energy.
JN: I see punk as getting more radical, if anything. There's still a lot of people getting into punk who don't know anything about it. They need to learn, never mind the rest of society!
D: Yeah, we're talking here about punk, yet half the punks probably don't know about it yet.
JN: People in some areas are more politically motivated than in others. At gigs in Nottm, you see lots of H.S.A. and A.L.F. (Animal Liberation Front) people.
JE: Everyone should still be learning, you can't know everything.
JN: I'm open to what other people say, but some people just don't give a fuck.
JE: There's not many like that now. They're in a minority, I hope.
D: There's different types of punks: hardcores, trendys, gothics, etc.
N: It's just a fashion for the gothics.
JN: But normal people think that gothics are punks. When they get interviewed they're always so fuckin' stupid.
JE: This fella I talked to thought punks were racist! He thought we went out



beating up blacks. He didn't understand it when I told him we didn't. But what was dangerous was the way he genuinely believed it. (Again, conversation wandered off and then got onto the subject of bands putting out their own vinyl in the UK).

K: There needs to be a lot more bands putting out their own vinyl and not relying on C.O.R. Records or any other label to do it for them. There's lots of good new bands here, but as soon as they make a demo, they send it to C.O.R. They don't think about saving up and releasing their own records.
JE: It must seem daunting to bands to put out their own records.
N: I think C.O.R. has started to UK comeback. It's exactly what we want, it has good distribution, etc. Also, and most importantly, it's not run by businesmen, just Tim Bennett, he knows what's happening.
JE: It's not good to have a monopolising record label. Even if C.O.R. isn't that, I'm just saying more people should try and go D.I.Y. like S.A.S. has.
L: It's fuckin' hard to save money when you're on the dole. People are impressed by C.O.R. Records, they know it's a good label. I'm pleased we're on C.O.R., even tho I'd like to put out our own vinyl.
JE: Even tho C.O.R. asked you to go on that label, bands should really try D.I.Y. Bands shouldn't aim to please record labels; they should do it themselves, if they can.
K: After all, isn't that what punk is all about?

Thanks to all concerned for showing interest and helping the Nottingham scene. Cheers. John/ 12-33 Victoria Centre Flats/ Nottingham NG1 3PJ England, UK.

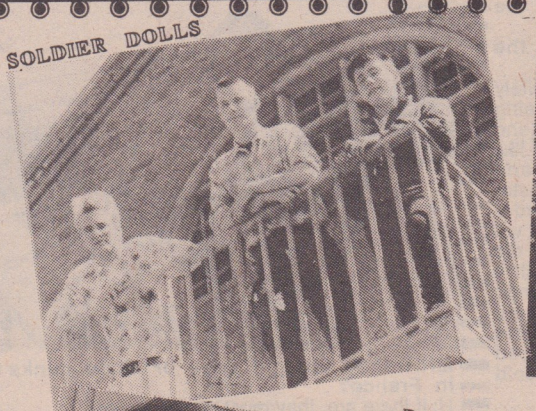
I'm writing in to let you know a little about South Wales, UK. Wales has got an image of just having coal mines, male voice choirs, and lots of rugby players. And in some parts, this is true. But there are also a lot of open-minded people who put on gigs and are involved in bands, zines, and animal rights.

The best place for gigs now is Newport. Quite a few bands play at the Stow Hill Labour Club (nothing to do with the Labour Party). It's got a good atmosphere, and no bouncers or stage. The booze is cheap, it's cheap to get in, and there are always benefits (Ethiopia, miners, etc). Bands that play there are CLASSIFIED PROTEST, NO CHOICE, BLURT, FOLK DEVILS, and MEMBRANES. If you're interested in playing here, write me and I'll pass your letter on.

There are gigs in Swansea and Cardiff (usually at the Ocean Club, where prices are dear).

On to bands: a bunch of good blokes from Blania are CLASSIFIED PROTEST. They don't act like pop stars, and are good to dance to, plus you can hear all the lyrics. The songs are tuneful and meaningful. They've been together 2 1/2 years and have 2 demos ($2 each) and a track on the next Mortarhate comp LP. (They'll be supporting HUSKER DU in Newport). They believe in unity between punks and skins and are against crowd violence. Write 'em at: Pig/ x30/ Wean Gron/ Cwm Celyn/ Blania, Gwent/ S Wales.

NO CHOICE are from Cardiff and just broke up (but will be reforming under another name). They've a single out on Riot City, but a much better demo is out ($1.50 & SASE to: Gags/ 335 Chapelwood/ Lianedeyrn, Cardiff/ S Wales).



Another good band is SHRAPNEL from Brighton Ferry, and they should become well-known. (demo on Bluurg tapes). They play quite fast, unusual for Welsh bands. The guitarist and singer are twins, and they deal with pretty serious topics in their material. Write: Paul/ 15 Rockingham Terr/ Brighton Ferry/ S Wales.

A band that has 2 singles out on Scream Records is SOLDIER DOLLS from Cardiff. They play tuneful. They formed back in '79, and the Scream label is their own. Address: 66 Habershon St/ Splott, Cardiff/ S Wales CF2 2DY.

A band that just broke up but I feel deserves a mention is PERJURY. They did quite a few covers (SLAUGHTER & DOGS, etc.) and were great to dance to.

There's a band called SLAUGHTER TRADITION who play a melodic folky punk. Their tape is enjoyable and available for $2 from: Nick/ 6 Lower Cwrt-Y-Vil Rd/ Penarth, South Glam/ S Wales.

RACHELS RAVENOUS OFFSPRING are from Ponty, are a bit like SOUIXSIE (I think), are nice people and good musicians. Their demo is good and $2 at: Steph/ 212 Mackintosh Pl/ Roath, Cardiff/ CF2 4RT S Wales.

A band that I've seen twice but don't like that much is NOISE ANNOYS. But lots of people like them, and they can't really be classified as a punk group. Other bands from South Wales are: ICONS OF FILTH, SYMBOL OF FREEDOM, EPITAPH, OFFENSIVE WEAPONS, SOCIETY'S REJECTS, LA RESISTANCE, IMPACT, ABBS. One other band is FOREIGN LEGION (used to be called DOA) from up in the valleys, and have a 2-track demo: Marcus/ 23 Cromwell St/ Merthyr Tydfil/ Mid Glamorgan/ S Wales.

I'm working on a Welsh comp tape, which should be out by the time you read this. And if bands out there wanna go on another comp, send tapes, photo, etc. I make little or no profit, and it'll come with booklet and badge (for $2). Thanx.
Beddis/ 68 Hoskin St/ Shaftsbury, Newport/ Gwent, S Wales, UK.

Interview by Hassid Cyanic

MRR: Explain your name... HEIMAT or HEIMATlos?
H: Most of the time we say HEIMAT, which means "Fatherland" or something like that in German. But generally we write it (when we're not too lazy) as HEIMATlos, our real name, which means "Stateless Person", because we think that nationalism stinks. We added the diaeresis just for fun.

MRR: What do you think about the French HC scene?
H: There's loads of bands here, but definitely too few fast ones. Fortunately, we're seeing more HC bands appear: KROMOZON 4 (and their famous "hardcore fun"), RAPT (sound like SP CAOS meets SCAPEGOATS and influenced by LARM), FINAL BLAST (a lot faster than their demo), SHERWOOD (they border punk and hardcore, just recorded a 12", but will be breaking up), ELECTRONAZE (who did break up too), MORSURE (speedmetal with a damned fast drummer, recorded recently their LP). There are a few others you can check out on the Rapsodie In France comp tape. Besides that, there are a lot of Oi!, English-influenced 77'ish skunk bands, as well as cold, cold experimental and industrial bands.

MRR: How about your EP?
H: First, we'd like to thank New Wave Records & Zine for putting it out. The 1100 copies sold out, but now there's a repressing of 500 more available.

MRR: Why do you play so few gigs?
H: We did none during 1984 because our bassist, Blitz, was stuck in a military camp in Germany. Now he's out, so we've done 3 gigs in the first 6 months of this year. But it's hard to find places to play because of all the violence at shows.

MRR: How do you feel about the government?
H: We hate all politicians, but we must admit that the Socialists aren't the worst government in the world. But we can't stand those people who try to rule other's lives. It'll become much more fascistic/Reaganistic in 1988, when the Right comes back into power (if the polls are accurate).

MRR: And how about J.M. Le Pen (leader of the French "National Front")?
H: He's a fucking nazi. It's so sad to see the FN rising. 10% of the French are ready to vote for his nationalistic ideology. Fascistic theories always appeal to silly people in times of economic crisis. But at least Le Pen's propaganda has brought about an anti-racist campaign from the Left.

MRR: Any violence at gigs in Paris?
H: Too much. We hate such things, such as what happened at the "Fest of the Music" in June. And skinheads from Paris slashed a guy open at a gig in Dunkerque. The same day, skins wasted a gig near Paris. That caused the CRS (French Riot Police) to come in, and Les CAPARDS lost their practice space. SHERWOOD, who played with them, broke up a few days later because of all this crap. STOP GIG VIOLENCE (and any other stupid brutality in general).

MRR: Why do you sing in so many languages (including Russian), but sing so few songs in French?
H: It's because of the sound. Foreign languages suit our sound better than our native tongue. On the other hand, a band like SHERWOOD sounds better when they sing in French. Accordingly, we sing in one language or another, and get a different vocal sound. And about our accent, who cares? Who can understand us here, even when we sing in French, with our "blizzard of thrash havoc" (Pushead's words) surrounding the vocals? We aren't nationalist, and we reject rules such as: 10 years ago, French bands had to sing in English (to be popular); nowadays, they must sing in French.

MRR: Tell us about S2D?
H: That stands for "Sous Deux Dictatures", which means "Under 2 Dictatorships". It's a HC fanzine, made by our guitarist, me. I also put out a C-90 comp cassette with mostly thrash bands from Poland, France, Sweden, Brazil, Germany, Finland, and Italy. But there are also bands from Mexico, Japan, Greece, Hungary, Colombia, and maybe even Russia. It'll come with a booklet, and will be good quality tape, cuz I hate ripoffs.

MRR: Any straight edge or skate punks in France?
H: If there are, they must be well-hidden.

MRR: How was your gig in Belgium?
H: Two Belgian bands played before us: DIRTY SCUMS (good, catchy punk) and CAPITAL SCUM (excellent HC). SNIX, a French Oi! band didn't arrive (car accident). They sing blatant nationalistic (and area-ist) lyrics, which appeals to a lot of skinheads. The average Belgian skin seemed more nazi but less violent than Parisian ones. NO DEBT, a Belgian Oi! band was supposed to play, but vanished because the nazi skins didn't want to see an Oi! band with a black drummer. That makes me puke. After the gig, the skins and cops teamed up to beat up punks.

MRR: I hear you were invited to play in Budapest, Hungary?
H: A girl from Paris, Lucile, went to Russia to get info on Russian punk bands. She met someone there who advised her to go to Hungary, where there's a great punk scene. So she went there 3 times. The second time, she made a great fucking movie about Hungarian punk and thrash. It's called "T-34". Most of the bands in the movie have very raw vocals (like RAW POWER), but sung in Hungarian, which is a bit like the Finnish language. The bands reminded me of early TERVEET KADET, with Eastern European melodies incorporated in their songs. Despite the low sound quality, Lucile is putting out (with the help of New Wave) a comp EP of ETA, QSS (pronounced "Koosh), and 3 other Budapest HC outfits. Some of the other bands will appear on the Second Sonic World War LP. The third time back, she brought them a tape of HEIMATlos. They had thought there was no powerful HC in France. In Hungary, the punks are spied on, like in 1984, so they can rarely do gigs. This summer, Lucile will be getting married to a Hungarian punk, here in France, an occasion for a big gig. The Hungarian punks definitely wanted us to go play there, but we can't afford the travel expense (although they would feed and lodge us), and some of our band have to work this summer. It makes me sick that we have to miss this opportunity to play in a country so closed that no foreign punk band ever played there, but we must also save money for our split LP. However, any band wishing to play in Hungary should try to contact Lucile at this telephone number in France: (1) 250.93.50.

MRR: Tell us more about your vinyl projects?
H: In Sept/Oct, we'll record a split LP with our friends KROMOZOM 4. It'll be faster than ever! A rather slow version of "Alles Im K" will be on the Second Sonic World War *double* sampler LP, out on New Wave. It should include: DEZERTER, MELLAKKA, RAPT, S.O.D., KROMOZOM 4, KRUNCH, VERDUN, Les CADAVRES, DISRUPTERS, FINAL BLAST, WASTED TALENT, HUMAN BEINGS, AL KAPOTT, HAINE BRIGADE, HATEFULS, the Hungarian bands not on the EP, and more (34 in all). And our slowest song, "Evil Dead", (catchy though) will be on France Profunde Vol 2, with TROTSKIDS, KROMOZOM 4, FINAL BLAST, AUSWEISS, Les THUGS, etc. New Wave also says they're interested in putting out a 12" by us.

MRR: What are your favorite bands?
KZ (vocals): TERVEET KADET, DRI, INFERNO, OLHO SECO, SP CAOS, CRUCIFIX, SLIME, early DISCHARGE, CHAOTIC DISCHORD, GANG GREEN, GBH, SIEGE, TOXOPLASMA, MINOR THREAT, KROMOZOM 4....
Sergio Loco (drums): ASTA KASK, DAILY TERROR, RAZZIA, TARGETS, PETER & TTB, NEUROTIC ARSEHOLES, 7 SECONDS....
Speedyperit (guitar): MOSKWA, DESTRUCKTIONS, ANTI-CIMEX, KAAOS, AVSKUM, ASOCIAL, KANSAN UUTISET, UNDERAGE, DKs, COLERA, ABBADON, EU'S ARSE, CONFLICT, RATOS DE PORAO...
Blizt (bass & vocals): A lot of the above, plus CHAOS Z, TOY DOLLS...
El Dictador (sound man): MDC, FREEZE, BLACK FLAG, NIHILISTICS, GERMS, YOUTH BRIGADE, CIRCLE JERKS...

MRR: How can people reach you?
H: Write to Serge Tchekan (he does the zine Glouboki, and you can write in Russian, German, or French, plus he's learning English) / 14 Rue Victor Hugo/ 92 400 Courbevoie/ France; or write to Francois L'Homer (S2D zine)/ 3 Rue J.B. Charcot/ 92 400 Courbevoie/ France. Our EP costs $3 ppd by airmail.

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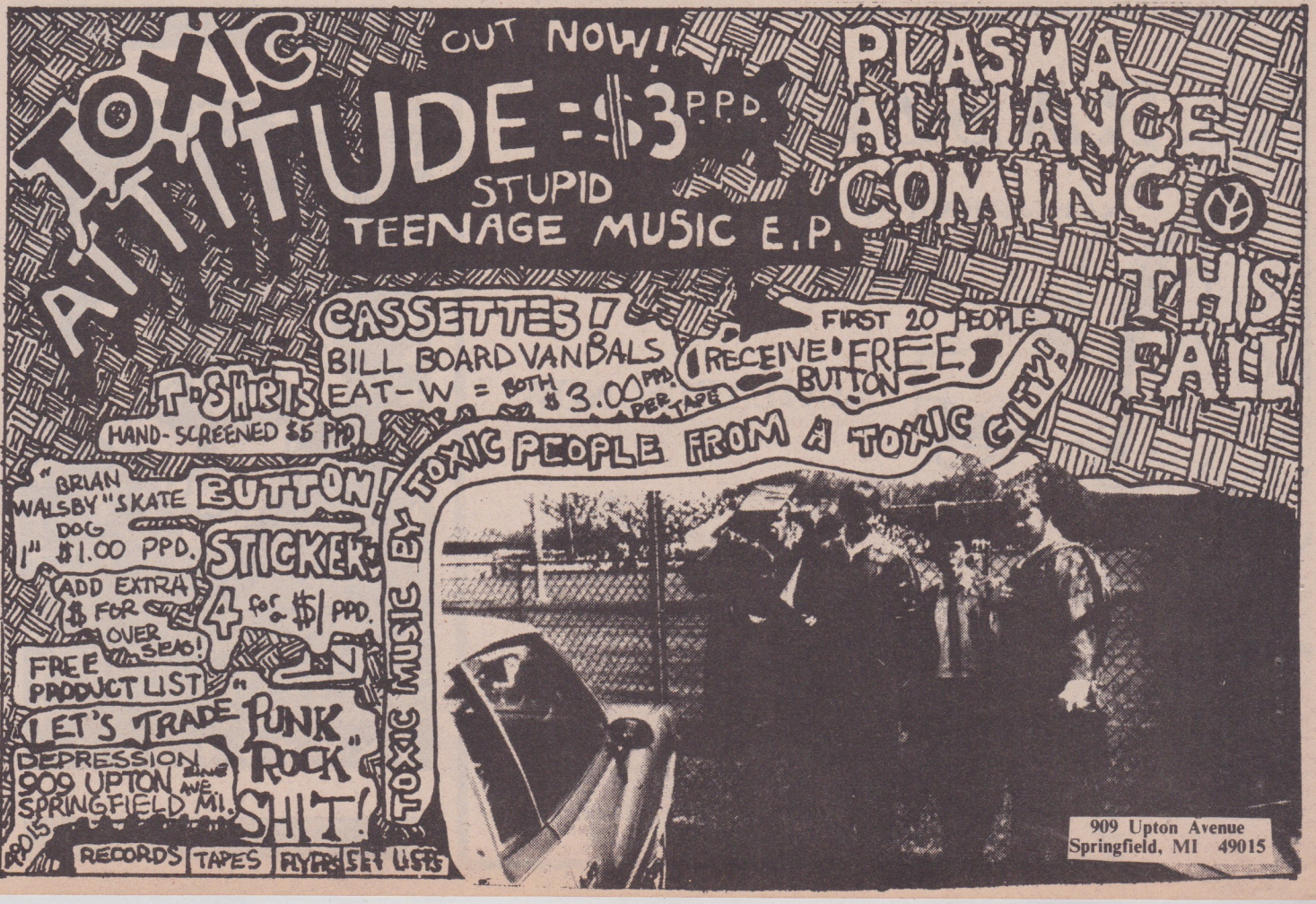
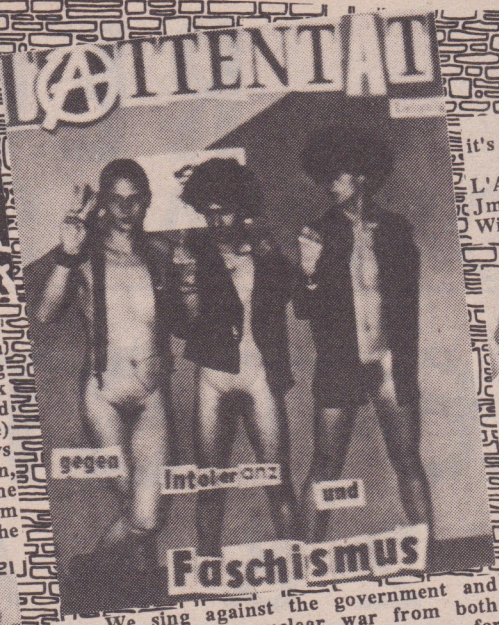


Hello readers of MRR! We are L'ATTENTAT, a hardcore group from Leipzig, East Germany. We began playing music in 1980, the first underground punk group in the DDR. The system hates us and the punks and skins (who are not nazis here) who go to shows here. Even though shows are illegal, lots of people come and have fun, singing along with the songs. Kids come from 500-600 km away for 60 minutes from L'ATTENTAT and perhaps a "visit" to the local police station.

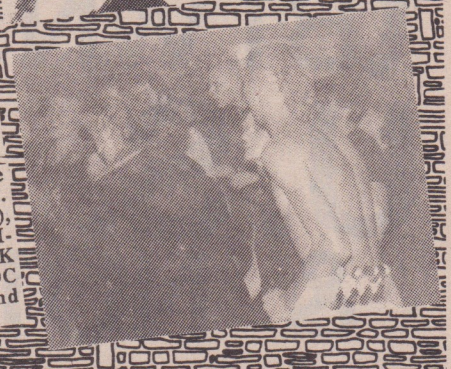


We sing against the government and cops, and against nuclear war from both West and East. We sing for civil war, for real freedom, and for uniting all punks and skins in the world against the governments of the world and for anarchy.

We like music from bands like STROMSPERRE (W Germany), R.A.F. GIER (W Germany), OHL (W Germany), DISORDER (UK), CRASS (UK), RUDIMENTARY PENI (UK), R.A.F. PUNK (Italy), TERVEET KADET (Finland), MDC (US), GOVERNMENT ISSUE (US), and other US thrash punks.

We cannot makes zines or tapes here; it's illegal, and we don't play for money. Best wishes to punks in the US from L'ATTENTAT.

Jmad Abdul Majid/ 7030 Leipzig/ Willi-Bredel Str. 16/ East Germany



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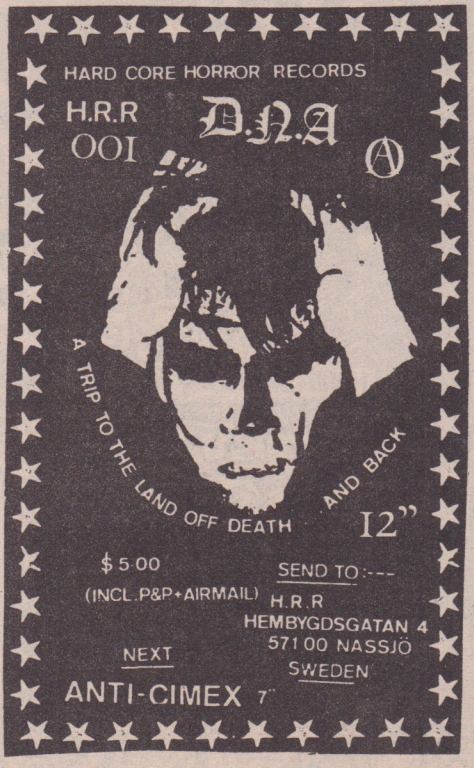


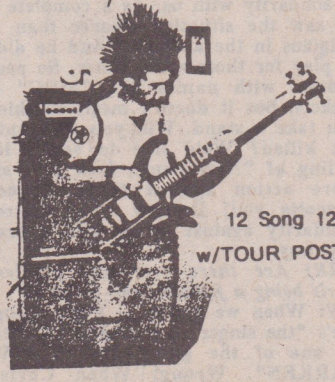
FINLAND

MRR: When did the band start?
D: DEMONSTRAATIO began this spring after our first band, PRAVDA, broke up. We decided to bring out more things, and because of that changed the name. Our current lineup is Laiska (18, guitar), Horke (17, vocals), Jarmo (19, drums), and Kaisa (18, bass). The fucked up thing is that Jarmo lives 100km away. (*Interviewers note: this band's hometown is Miehikkala, situated in eastern Finland near the border with the Soviet Union).*
MRR: What are your aims?
D: We want to have an effect on people, so they'll pay attention to this shit we wallow in. We want to promote an alternative life outside of restrictions and regulations. Our other aim is to end the exploitation of people and animals, because we respect life in all its forms. To put it shortly: our aim is to further love, freedom, and peace.
MRR: Tell us something about your songs?
D: They are very political, as we bring out the occurences of the world and mistakes of the superpowers, such as the situation in Central and South America. Many of our songs tell of the trampling of human rights.
MRR: What does punk signify to you?
D: Some types of anarchists have "washed their hands" of punk, saying that it's a ridiculous fashion phenomenom. To us, punk means the lifestyle where we try to live outside of the restrictions.
MRR: In my opinion, Finnish punks drink too much alcohol. What do you think about this?
D: We agree that too many punks "wash their thoughts" with alcohol. Alcohol makes people depressed and inactive. What sense does it make to stun our own consciousness of reality?
MRR: What's your attitude about the Finnish army, civilian service, and the peace movement?
D: The army in Finland is not really used to "defend the land", but is really a way to "educate" men into being slaves, devoid of individual thinking capacity. The army destroys the personality of the individual, one's convictions and thoughts. Civilian service is not much of an alternative, in that it too serves the state. We think the best alternative is total refusal. As to the peace movement, it needs to be more radical than just the peace marches.
MRR: Future plans?
D: We'll be doing more and more gigs, and are planning an EP on our own label. We hope to bring on more actions and inspire people.

Demonstraatio/ c/o Laiska Lajunen/ 49700 Miehikkala/ Finland

Interview by Risto Eronen

SEWER ZOMBIES



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WULPSE VARKENS

BELGIUM

Interview by Stel

MRR: Where did you get your name?
WV: Our drummer told us she gets lewd when the weather gets hot. We made the link with a pig, and voila: Wulpse Varkens (Lewd Pigs).
MRR: With the serious subjects you sing about, isn't it difficult to keep a funny undertone? It's a tricky combination.
WV: We think there has to be laughter, and we love irony and sarcasm. We're not very keen on drunken humor though. So we try to give our gigs a funny undertone without losing ourselves. We don't sell ourselves to the audience. If we don't agree with the course of events at a show, we make it clear. If you just rattle off your songs, everyone might as well just go home and play the record. Contact with the audience!

MRR: What comes first, fun or the serious side?
WV: I think it's our serious side, and that can be seen at our gigs. We're not whores, and if someone in the audience is sieg-heiling we don't cry with the wolves in the woods. We react, and thus conflicts start. WULPSE VARKENS are said to have provoked once again. But if a bunch of nazis are in front of you and you keep singing "No fascism in Belgium, blablabla...", we have to ask you just how much you mean of what you sing. Most of the time a lot of words are spoken but nobody does anything.
MRR: Was there good response to your EP in Belgium?
WV: We've heard that we're better live. We recorded it in the ballet room of cc de warande, a cultural center. We only pressed 529, and maybe have 50 left. There may be a repress too. But we refuse to distribute the record through any major distributors, for the simple reason that they underpay. Our costs are higher per piece than what they want to pay. We also have some songs out on the new Punk Etc comp LP, Alle 24 Goed, and we're quite pleased with the results.
MRR: Give us a brief history of the band.
WV: There is Tim on vocals, Luc on vocals and sixstring, Chris on drums, and Karl with the low and swelling background noise. Our homeport is Turnhout. Our motivation is to turn boredom and frustration into something positive, instead of escaping into other kinds of bullshit.
MRR: Why haven't we heard about you lately?
MRR: Well, minorites don't get much attention, and maybe we're just a minority within a minority.
MRR: What exactly happened at that TOXIC REASONS gig in Antwerpen where you were their support act?
WV: The show got off to a bad start as it was, due to bad organization, and a small crowd because of almost no advertising. Before we got on stage, WR3, PIGS IN BLUE GLUE, and XCRETA played. While they were playing, the skins started terrorizing the place. They were near the front when we got on stage, and one skin threw a glass . Our guitarist threw it back, but into an area where no one was situated. He (the guitarist) was wearing a C.C.C. t-shirt (Cellulles Communistes Combat-tantes), who are a terrorist group in Belgium that tries to destroy as many capitalist goods as possible without hurting people (one person to date has been killed, a fireman trying to put out a fire in a car that contained a bomb. The police (who had be warned about it by the C.C.C.) failed to tell the fireman. Anyway, he wasn't wearing the shirt because he's a communist, but because he liked the accuracy of the C.C.C. The skins started calling us names, like "faggots", (was that because I was wearing a little hat?), "commies", etc. They were making gestures, shouting and spitting. I asked them why they were calling us names, but no answer. Then a dart was thrown that just missed our guitarist, and planted itself in one of our amps. It was thrown with full force and intended to hit. Next thing we knew, two more glasses were thrown and burst on the wall. A few people went over to talk to the skins. What were we going to do: play or not? We didn't want to play for those nazis. Then the guitarist of TOXIC REASONS came up to the front of the stage and told everyone that the show was over and they wouldn't play. That was a great gesture of solidarity with us. As a complete stranger, he saw the situation clearer than all those Belgians in the audience. And he didn't want to play for those nazis either. So people walk around with names like "MDC" on their jackets, but it doesn't mean anything unless you take a stand. Will you wait until people get killed? We'd like to see a little less yelling of "Nazi punks fuck off" and a bit more action against them. Boycott what boycotts you! Destroy what destroys you. Solidarity against terror and oppression in any way.
MRR: Are there ever any problems with Chris being a female band member?
WV: When we arrive at a gig, people think she's "the singer of the band" or "that must be one of the girlfriends of a WULPSE VARKEN". Wrong! When Chris crawls behind her drum kit, you should see some faces of surprise. Once we're playing, it's 100% normal that she's the drummer. It's a pity that so few girls are in bands nowadays, especially on instruments and not as just singers. Come on girls!! Do it!!!

The WULPSE VARKENS fabulous 6-song EP is still available for 100 Belgian Francs from: Wulpse Varkens Clupke/ Amusements-sector B 12/ Koninging Astridlaan 80/ 2300 Turnhout/ Belgium.

This report was sent in to us by Jennifer Rock, who was in Tunisia (now living in Germany) as her dad is Tunisian and her mom British. She will probably be returning there by the end of the year.

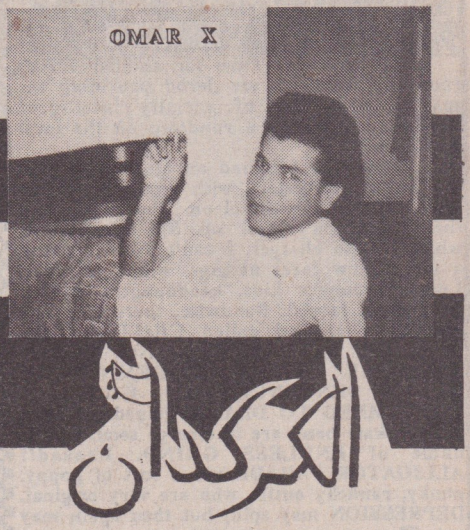
The capital city of this country, Tunis, can brag about the only punk scene in Northern Africa. At present, this small but close scene consists of 3 bands and 1 club. It may not sound like much, but it is for a country whose major population is still walking around in sheets.

The band with the largest following here is KITAB-AL-AHDARU ("The Green Book", named after the ideological book by Libya's Khaddafy. The name is significant because any Tunisian caught reading it is sent to prison). This band has put together a 3-song tape in Palermo, Italy called Khaddafy's Dick. It is available for $2.50 from the lead singer, Omar X, at: 43 Rue Yugoslavie/ 1004 Tunis/ Tunisia. Two songs are in French, and the title track is in English.

BLOODY SHEETS have also just come out of the studio and will soon be distributing a single on Tunisia's first punk record label (which is owned by SHEETS guitarist, Fatima 'Anger' El Menzah), Tunisian Noise Records. TN Records may be interested in signing American or European bands, so send tapes and press kits to: Fatima/ #4 Rue Muhammad Fadhel al Jamal/ 1001 Tunis/ Tunisia.

Tunisia's newest band is AL KARKADAN (The Rhino). They've played only a handful of gigs, but already have gotten a strong following because of their '76 punk look and attitude. Their emblem, a rhino horn dripping blood, has caused some public outcry because it has been stencilled all over Tunis.

Tunisians are very enthusiastic about having foreign bands play here. Any bands planning to play Italy should consider coming down here for an intense response and a look at the only existing Arab punk scene. Contact Abdusalam Irtiah at: Camel's Crazy Lounge/ 10 Rue Imam Ibn Arafa/ 1009 Tunis/ Tunisia. This club has had bands playing in this strip joint for about a year. They can't pay much, but can provide a play to stay and can lend instruments and P.A. Jennifer Rock/ c/o Palmisano/ Kantstr 99/ 1 Berlin 12/ W Germany.



MRR just received some distressing late news from Jennifer. Apparently things are all fucked up in Tunisia right now. Omar X, upon finding out that his mail was being gone through, went to the police to complain. They promptly jailed him, charging him with "singing unpatriotic lyrics". This has everyone there scared now, and Camel's has cancelled all gigs for the moment.

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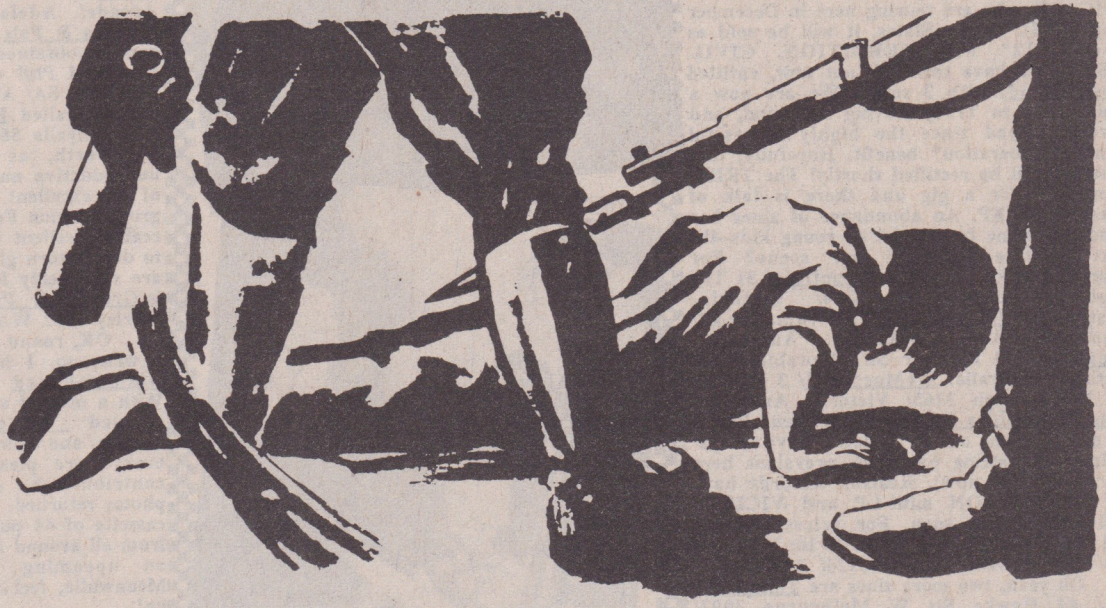

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Howdy folks! Time for another Aussie round-up. Good to see Jerod providing the masses with lots of socially intelligent commentary. Here's a rundown on the local music scene.

Melbourne has had an alarmingly high amount of gigs lately, with regularly weekly gigs at Grosvenor Hotel on Tues nights and the Sydenham Hotel on Sat afternoons, which is also all-ages. I can't avoid noticing a lot of new faces at gigs, which is great. Lots of younger kids, headbangers, bikies, etc (labels, labels). Bandwise, there is a fine new band around called CHILDREN OF SORROW, who have 2 bassists. DEATH SENTENCE are now CONDEMNED TO DEATH SENTENCE after Keith (ex-CONDEMNED TO DEATH) joined on bass. A new skate band are to emerge soon, by the name of ENDLESS GRIND. Raaaad!! ALLIGATOR PARADE are a sort of poppy, punky, raunchy outfit, who are very original. DEPRESSION may split, but then again may not. They are presently without a singer and drummer. All metalheads will be happy to know that a deathmetal band exists here by the name of RENEGADE. END RESULT have reformed with a different singer and drummer, and includes ex-members of MURDER MURDER SUICIDE who've now split.

VICIOUS CIRCLE have gigged heavily lately and will have a new EP out soon, as well as having already recorded the follow-up EP to that! This will be distributed in Australia as a split 12" with YOUTH BRIGADE, who are touring here in December (hopefully!). In the States, it will be sold as a split 12" with PERDITION. CIVIL DISSIDENT have their EP out now, entitled First Blood, with 3 songs. We are now a 3-piece due to Tracy leaving the band, and haven't played since the highly successful "Animal Liberation" benefit. Hopefully, that situation will be rectified shortly! The TRIBE reemerged for a gig and there is talk of releasing an EP. An abundance of zines has flooded a scene from a lot of young kids--the next positive force in our scene? For interested folks, they are: Frontline/ 31 The Highway/ Bentleigh, 3204/ Victoria, Australia. Thrashout/ 3 Walhalla Ct/ Moorabin 3138/ Victoria, Australia. Breakout/ 39 Fletcher St/ Moorabin 3189/ Victoria, Australia. McMosshead/ 3 Wingate St/ E Bentleigh 3165/ Victoria, Australia. Man Cannot Live By Eno Alone/ (send letters to me to pass on as I don't have Jeeps' address. Squatting has been prevalent here for some time now). Reactor Records have the DEPRESSION mini-LP and VICIOUS CIRCLE LP out soon. For prices, catalog, and Phil's autograph (!!?) write to: P.O. Box 623/ Camberwell, Victoria 3124/ Australia.

Oh yeah, two more zines are Things We Do/ 44 Hawke St/ W Melbourne 3002/ Australia. Plus there's a couple that I put out. Also, Russell, "the man in many bands", has his own tape label call Non-Righteous Tapes and can be reached at 44 Hawke St as well.

As far as Sydney goes, Trousers In Action has called it a day. Bruce must be congradulated for his fine 12-issue effort, which will surely be missed . #12 came with a 4-track comp EP. Bandwise, (on my recent interstate skate tour) I witnessed several gigs in the "harbour city". ABERRATION were a crunching slower-paced effort, though their sound could be reckoned a bit with ROSE TATTOO. The BED SPREADS were ok, as

were BOX OF FISH and DECONTROL. At a JOYFUL KILLING gig, there were lots of skinheads who must check out "Wrestlemania" on TV! Lots of simplexes, body slams, and kicking each other. Forget it fellas, King Kong Bundy still rules all!! The musical highlight of the trip definitely was The HARD-ONS, a fast-paced (not thrash) pack of berserk and fully-intense maniacs with a sort of RAMONES influence. I've never seen a band get into playing as much as these 3 guys!! The response? Extremely intense thrashing and plenty of it--something I didn't expect to see here! They have an EP out and it totally kills!! C.H.A.O.S. have an EP out, and WWXXIV have an LP.

Canberra is 4000 MILLION territory, who have been quiet of late due to drummer hassles. I look forward to playing a gig in Sydney filling in with them, billed with VICIOUS CIRCLE, PERDITION, and a couple of Sydney outfits. A fastly improving zine from Canberra is Backlash/ P.O. Box 1814/ Canberra, ACT 2601/ Australia.

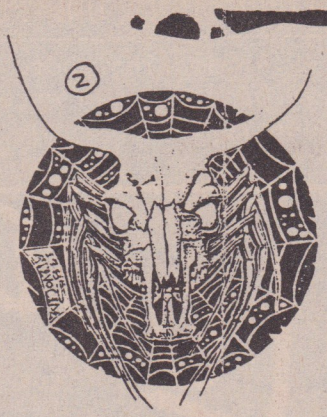
Brisbane has few gigs, so I was lucky to witness 2 up there. The first was LA FEHS, who were quite slow and uninteresting. The 50 skins who forced their way into the gig sure lapped them up though. A hall gig on Saturday featured a massive horde of punk bands. I missed the first, and walked in on D.P.O.'s set. They ripped! In a rather generic, what appeared to be a rather English-influenced scene, these guys were an exception and were definitely fully equipped with bandanas, SUICIDAL and 7 SECONDS t-shirts, and a tight, blazing, walloping set of neat thrash! They even do 7 SECONDS and FAITH covers!! I was stoked! RESISTANCE were ok, a 3-piece who've been around for a while. DEATH OF A NUN were really drunk and so was their sound--really slobbish!

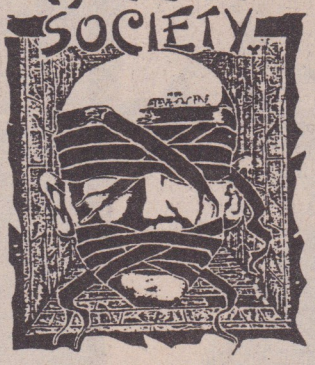
Adelaide has a mellow sort of scene. FEAR AND LOATHING, The MUTANTS (who have released a demo), and PERDITION are the bands here. Zine-wise, DNA is still going strong, c/o 6 Rundle Arcade/ Adelaide 5000, SA/ Australia. Buddies & Pals is now on its third issue, and can be obtained from those real nice guys Mav and Phil c/o 6/36 Gladstone Rd/ Mile End 5031 SA/ Australia. Simon Butcher has a cassette called Piece of Mind zine/ P.O. Box 522/ Whyalla 5600 SA/ Australia.

Perth, as usual, has been kind of unproductive musically, but has been center of an excellent direct action animal rights group (Action For Animals). They done some really excellent things. INSURRECTION are to do a return gig, and a couple of new bands are supposedly forming. The zine to get here is Greedy & Pathetic/ 40 Chobham Way/ Morley 6062 WA/ Australia.

OK, round up time! Thanks to everyone I write to. I have a zine called Object Dismembered with lots of good shit in it. With a mate, I also do a shreddin' skate zine entitled Perfect Transition, very good quality, and nowe on its third issue. Skaters everywhere please write with photos and contributions. All letters answered and photos returned. I am releasing a compilation cassette of 44 punk bands (past and present) from all around Australia. Look for our ad in an upcoming MRR for more details. Meanwhile, feel free to write and I'll check ya!

Dave Dissident/ 3 York Ct/ Heathmont, Victoria 3135/ Australia.





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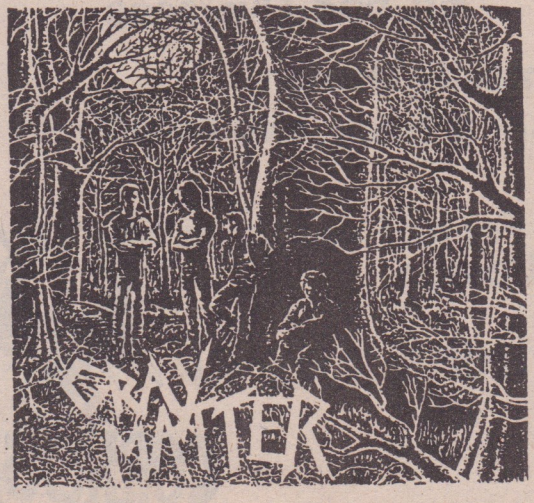

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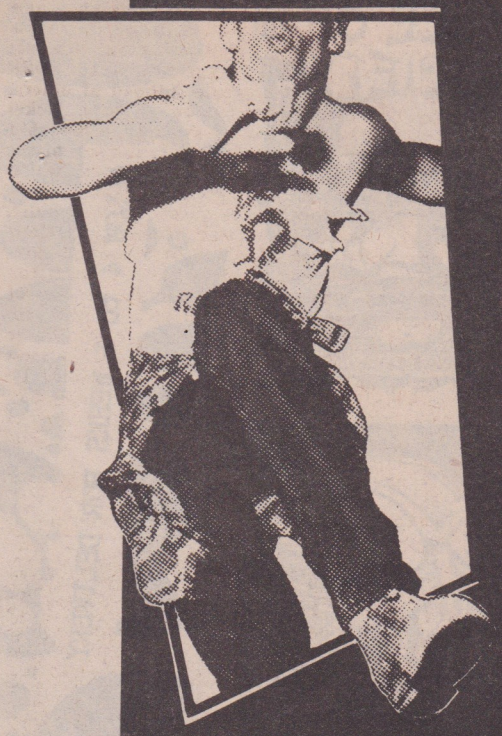

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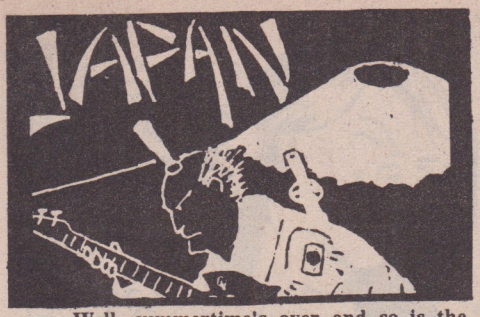

Well, summertime's over and so is the 40th anniversary of the end of WWII. Now that it's over, various news items concerning that war have ceased to pop up in my daily paper. It's kind of funny though, in a way, because every other day there was an item that contradicted the item from the day before. I was told that the whole war was both inevitable and avoidable. I was told that the atomic bomb was meant for Japan from the start. If that was so, then one week later I read that a large number of the scientists working on the Manhattan Project were exiled Jews, wishing to crush Germany's Hitler. Other reports tell of an American plot to divide Japan up between the US, UK, China and the USSR. Then there were also the horror stories told first hand by survivors of both the atomic and plutonium bombs, in addition to the conventional bombs dropped mercilessly on Tokyo, Yokohama and other cities. Too many stories...what actually happened? And why? Where's the truth? How much of this news was real, how much was government disinformation? I sadly cannot say, and I must also report that I couldn't make it to the ceremonies at Hiroshima and Nagasaki which I was planning to do. But to travel here costs money, which I simply lack excessive amounts of. I was there in spirit though, and probably always will be. Yes! I'm a Peace Punk, a CRASSHOLE, but don't stick me with stupid labels.

In other news, the Young Koreans Society here are actively protesting the Alien Registration Law which requires all foreigners in Japan to be fingerprinted. It seems that their protests have made some amount of impact since Foreign Minister Shintaro Abe hinted at working toward revising the law when talking with South Korean delegates recently. I know that this law has been revised at least once before. A few years ago, fingerprints were taken every 3 years; now it's every 5. A new bill being debated in the Diet (the Japanese version of Congress) will allow the tip of the finger to be printed, instead of rolling the finger as is done now. One point of note though, when I was fingerprinted, it was only the little finger on the left hand, not a complete set. My major complaint is about how I'm required to carry this damn things with me everywhere I go, and the cops just love to stop me at random to see if I'm carrying it or not. Even if I'm just going down the street for a pack of smokes! Shit! But it's only the younger cops fresh from the academy who stop me, since they want to impress their superiors. But younger cops freak out when you talk back to them. Older cops will kick my ass in if I talk back, but then again, the older cops could care less about such petty offenses. Odd country? Maybe...How about fingerprinting everyone? Even the Japanese? Maybe then we'll see an end to this stupid law.

Japanese phrase of the month: "warukuchi" OK? "Warui" is "bad", and "kuchi" is "mouth", and together it means "bad mouth". So who's been getting badmouthed? Well, a lot of warukuchi has been going around about LAUGHIN' NOSE. It seems they have (oh! gasp!) signed up with a major label, V.A.P. Oh! Shock! Horror of all horrors! But like most rumors, this one has been a bit twisted. Yes, LAUGHIN' NOSE have signed with V.A.P., but it's only for one mini-LP, not for life. AA Records (run by LN) will still be around.

Tam, who runs ADK Records and plays guitar for BRAD BURY, or BLOOD VERI, or however you want to spell it, why don't I write it in Japanese and really fuck your brains!!! He, uh, well he's gone. The band in question went on tour to Osaka, and Tam didn't return. Funny? Hmmm, I think that he's gotten himself into debt and is in hiding. Maybe I'm wrong, but I do owe him some money and can't pay him 'till he surfaces.

A few young and upcoming bands have broken up. ASYLUM is the latest to bite the dust. New bands are popping up too, like

ACOUSTIC BIRDS, and RAP, two all-female groups. ACOUSTIC BIRDS play in a very early SIOUSXIE style, quite nice really. But the best thing about them? No cutesy stage antics. I haven't had the chance to hear RAP yet, but from their pictures, they seem to be pressing that sexy come on image a bit. Every time I see an overly image conscious band, I get suspicious about their playing ability. My own bias? Probably...

NEW WALLS are another new group, with a voluptuous sort of singer. Fortunately though, she doesn't strip down like Ranko of SPERMA. NEW WALLS play a gritty sort of hard rock-influenced punk, and what I heard was a "kenka" (fight) among the members turned out to be a "kega" (injury) involving a motorcycle accident. It forced them to cancel some gig dates which was disappointing for quite a few people who wanted (like me) to see them play. My regards to NEW WALLS and get well soon!!

The club Jean Genie in Yokohama has closed its doors, not only to punks, but to all other bands. However, a new club called 7th Ave South has opened up. It used to be a disco, but now with new management is a live house (as gig venues are called here) with stage, PA, new lights, etc. Good! The kids down in Yokohama need a place to go. Tokyo has at least 5 clubs regularly playing punk gigs, and now Yokohama has one.

Oh yes! Speaking of Yokohama, its hottest thrash band, SYSTEMATIC DEATH,

or just SYSTEMA for short, are getting together after an almost 2 year absence. "Vinyl out soon" says vocalist Shigeru. JANKY, from the same city, are still about too, by the way.

I got a chance to see GAS gig with their new lineup; very nice! It, well, their new sound strikes me as a "SIOUSXIE meets hardcore in Japan". Maybe it'll strike you differently, but I like it better than the trend to progress (regress?) into a metal noize.

Used to be that all compilations were called an "omnibus" but now it seems that City Rocker/Dogma label are planning a new compilation and are billing it as a "compireishiyon", as it is written in phonetic kana. To be on this comp are RAP, ROSE ROSE, AKA, and a whole shitload of others. And the ad said something about a jacket design to be designed by Pushead, although I might have misread it. A fair number of the bands are younger unknowns though, which is nice to see them all getting exposure.

Some things are best made public, right? So...I'll answer some questions concerning East Island right here and now, OK? The most widely asked question concerns why I won't accept checks or money orders for my mail orders. Well, for personal checks from overseas, they like to tack on a Y2000 service charge (that's almost $8!!!). Just to get a $2 check cashed, I'd have to lay out $8 and end up losing $6!! Does this make sense? You find me a trouble-free bank with no service charge, and I'll gladly accept checks. But then, waiting for the check to clear, and then shipping it out, and if it's sea mail...what, a 4 or 5

month wait for your order and all. I haven't investigated money orders or travelers checks, it's just that cash is so trouble-free. But then there's the worry about if I'm a rip off or not, right? Well hey! Make it public if you think I've given you a shitty deal! I'll respond in kind, so that's fair, right? Other questions concern my prices, well...it all depends on what prices labels offer me. Some labels keep offering me the retail price! Fuck off!! I don't want to carry them if that's the point! Avoiding low prices! How come both the COMA EP and the DEADLESS MUSS EP retail here for Y1000 (about $4), yet I can sell COMA for $3 and DM for $5? It's all in the prices offered me. Lastly, I really do want to service wholesale orders in small quantities, but I can't do that until I can obtain 200 or 300 copies per record. Right now, I'm moving out 20 or 30 copies per record. Any other questions?

Last bit of news: NO LIP are looking for a label to put out a single or EP or something, but for the moment we're probably going to put out a live flexi and finance the thing ourselves. That's one record I'll be able to offer cheaply. Bye for now! Gotta go!

P.S. No more chain letters, please. I don't want to break the chain, but I don't want to spend big bucks (big yen) at the post office, and I'm getting enough regular mail as it is.

Roger Armstrong/ 1416 Midorigaoka/ Zama City Kanagawa-ken/ T 228 Japan

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B255 Eraserhead
B416 Exploited-Punks not
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G324 Social Distortion
G037 Soc. Dist.-skeleton
E937 Subhumans-Day Country
G037 Subhumans-Concert T
B771 Suicidal Tends.-Black
T881 Suicidal Tends.-Skull
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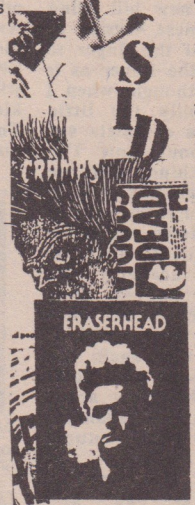

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What is the C.I.A.?

By Carl Oglesby

The following piece was sent to MRR by Carl Oglesby, co-founder of S.D.S. (Students for a Democratic Society), the radical on-campus organization of the 1960's. The factual information is largely from Harper's magazine (4/84), and was drawn up by Tom Gervasi, director of the Center for Military Research and Analysis. Jeff Bale supplied the listings from the late 1940's through 1961.

The C.I.A. came into being in 1947 when President Truman signed the National Security Act into law. This was the first time the United States had ever set up such an organization, but the experience of World War Two and of the sudden eruption of the Cold War had convinced everyone who needed to be convinced that the United States could not survive in the world it had helped to create unless it paid more careful attention to the intelligence-gathering and analysis process than it had ever paid before. The basic step of reorganization here was to create this new body, the CIA, and more important, the post of Director of Central Intelligence, to provide the president with a single source of integrated intelligence estimates.

The CIA is divided into two large component organizations which do not necessarily have a lot to do with one another. The first is the Intelligence Estimates Division, whose basic mission is to analyze the flood of raw intelligence data collected by various means throughout the CIA's worldwide intelligence-collection network. These intelligence estimates are crucial in the policy-making process because they presumably represent the latest and most reliable information available.

The other main component is the Operations Division. This is the James Bond side of it--the so-called "black operations" sometimes involving commanndo-type maneuvers. These action operations are not aimed at acquiring information but at having some immediate, concrete effect. They are almost always illegal, they are often at odds with public policy proclamations, and they are the kinds of things that have earned for the CIA such a bad reputation for counterrevolutionary nastiness throughtout much of the world.

The following is a list of covert operations carried out by the CIA since the end of World War II:

1967-1971: CAMBODIA- Sabotage and ambush missions (Projects Daniel Boone and Salem House) by U.S. Special Forces personnel and Meo tribesmen. Inconclusive.

1969-1970: CAMBODIA- Overthrow government of Prince Norodom Sihanouk. Successful.

Late 1940's-early 1950's: E. EUROPE- CIA sponsors underground movements in Albania, Ukraine and Poland. All fail.

1949-mid 1960's: CHINA- CIA sponsors guerrilla raids into the Peoples' Republic.

1950-1953: PHILLIPPINES- CIA supports, under Col. Edward Lansdale, the government campaign against the Huk guerrillas.

1951: U.S.- CIA sets up the Center for International Studies at M.I.T.--the prototype for other CIA sponsored think-tanks--which sponsored research by Walt Rostow, Max Milliken, and others.

1953: IRAN- CIA-sponsored coup d'etat overthrows the government of Mossadegh, and restores full power to the Shah.

1954: GUATEMALA- CIA overthrows the government of Jacobo Arbenz.

1954-1964: VIETNAM- CIA backs Ngo Dinh Diem, launches guerrilla raids on the North, and supports pacification program in South.

1958: INDONESIA- CIA, through the supply of money, arms and bombing raids, unsuccessfully tries to overthrow President Sukarno.

1958: CHILE- CIA secretly intervenes to prevent the election of Salvador Allende, and is successful.

1959-mid 1960's: TIBET- CIA trains and finances exiles in guerrilla raids on their homeland.

1960: GUATEMALA- CIA puts down rebellion against the government.

1960: USSR- CIA U-2 flown by Francis Gary Powers is shot down over the Soviet Union, causing the cancellation of a four-power summit conference.

1961: CUBA- CIA fails to overthrow the government of Fidel Castro in the Bay of Pigs invasion.

1961: CONGO- CIA intervenes on behalf of Adoula and Mobutu, supplying mercenaries and an "instant" air force of B-26 bombers, flown by Cuban Bay of Pigs veterans.

1963: CUBA- Attempt to assassinate Fidel Castro. Unsuccessful.

1963: DOMINICAN REPUBLIC- Organize military coup to overthrow government of Juan Bosch. Successful.

1963: SOUTH VIETNAM- Precipitate conditions leading to assassination of Ngo Dinh Diem. Successful.

1963: ECUADOR- Overthrow government of Carlos Julio Arosemena. Successful.

1963-1973: IRAQ- Provide financial and military assistance to Mustafa Barzani to establish independent Kurdistan. Unsuccessful.

1964: CHILE- Provide $20 million to Eduardo Frei to defeat Salvador Allende in elections. Successful.

1964-1967: URUGUAY, PERU, BRAZIL, DOMINICAN REPUBLIC- Train police and intelligence personnel in assassination and interrogation techniques to help defeat opposition. Unsuccessful.

1964: CONGO- Provide financial and military assistance to defeat rebel forces loyal to Patrice Lumumba. Successful.

1964-1967: SOUTH VIETNAM- Attempt to eliminate Vietcong political infrastructure through more than 20,000 assassinations (Phoenix Program). Partially successful.

1964-1971:: NORTH VIETNAM- Sabotage and ambush missions by U.S. Special Forces personnel and Nung tribesmen (OpPlan 34A). Inconclusive.

1965-1971: LAOS- Sabotage and ambush missions (Operations Shining Brass and Prairie Fire). Inconclusive.

1965: THAILAND- Recruit 17,000 mercenaries to support Laotian government against Pathet Lao. Successful.

1967: BOLIVIA- Assist in capture of Ernesto Che Guevara. Successful.

1967: GREECE- Aid in overthrow of government of George Papandreou and installation of military government of Colonel George Papadopoulos after abdication of King Constantine. Successful.

1970-1973: CHILE- Organize campaign of assassinations, propaganda, strikes, and demonstrations to overthrow government of Salvador Allende. Successful.

1973-1978: AFGHANISTAN- provide military and financial assistance to government of Mohammed Daud to resist Noor Mohammed Taraki. Unsuccessful.

1975: PORTUGAL- Precipitate overthrow of government of General Vasco dos Santos Goncalves. Succesful.

1975: ANGOLA- Provide military assistance to forces trying to defeat the Popular Movement for the Liberation of Angola during Angolan civil war. Unsuccessful.

1975: AUSTRALIA- Orchestrate propaganda and political pressure to force out Labor government of Gough Whitlam. Successful.

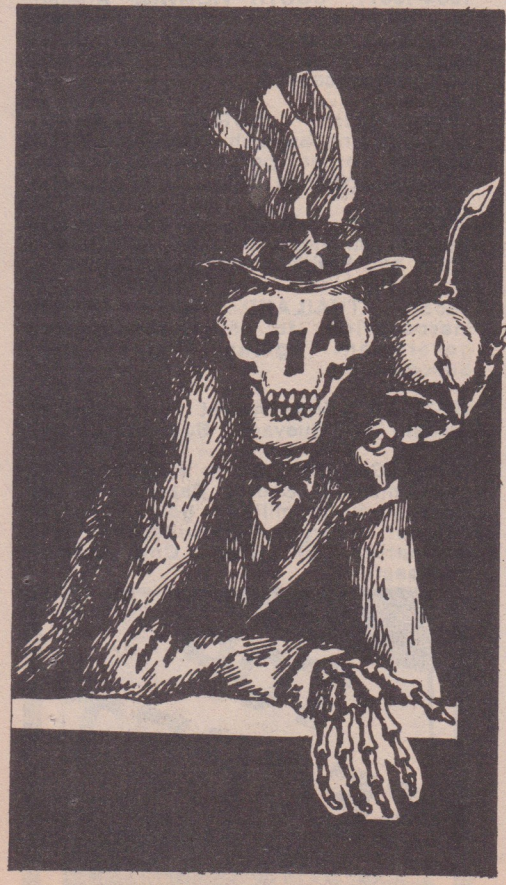
1976: JAMAICA- Organize military coup to overthrow government of Michael Manley. Unsuccesful.

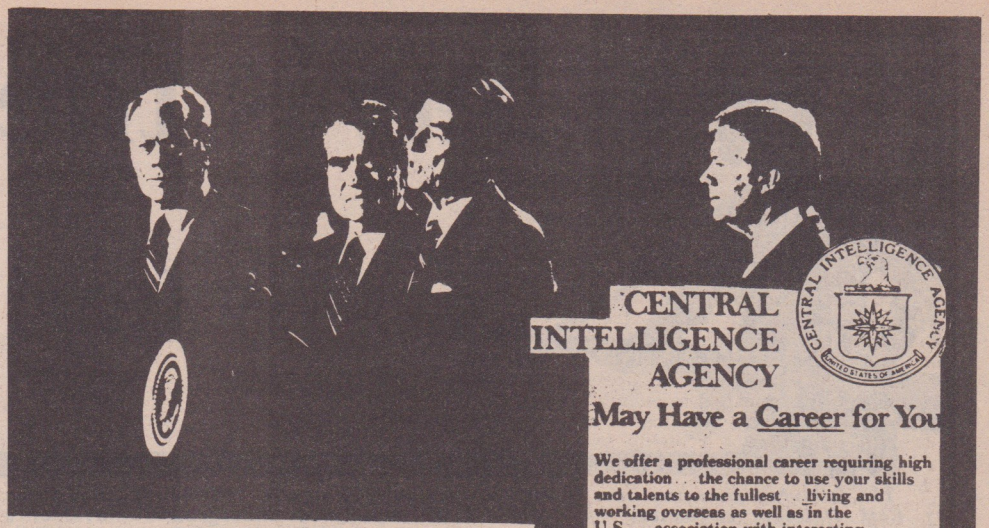
1976-1979: JAMAICA- support attempts to assassinate Michael Manley (three). Unsuccessful.

1976-1984: ANGOLA- Provide financial and military assistance to forces of Jonas Savimbi to harass and destablize government of Agustinho Neto and successors. Inconclusive.

1979: IRAN- Attempt to install military government to replace the shah and curb growth of Moslem fundamentalism. Unsuccessful.

1979: SEYCHELLES- Attempt to destabilize government of France Albert Rene. Unsuccessful.





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19799-1980: JAMAICA- Apply financial pressure to destabilize government of Michael Manley; campaign of propaganda and demonstrations to defeat it in elections. Successful.

1979: AFGHANISTAN- Provide military aid to rebel forces trying to overthrow government of Hafizullah Amin. Thwarted by Soviet intervention and installation of new government.

1980-1984: AFGHANISTAN- Provide military aid to same rebels to harass Soviet occupation forces. Inconclusive.

1981-1982: MARITIUS- Provide financial support to Seewoosagur Ramgoolam to bring him to power in elections. Unsuccesful.

1981-1984: LIBYA- Orchestrate campaign of economic pressure, propaganda, and military maneuvers to destabilize government of Muammar Qaddafi. Inconclusive.

1982: CHAD- Provide military assistance to overthrow government of Goukouni Queddei. Successful.

1982: GUATEMALA- Organize military coup to overthrow government of Angel Anibal Guevara. Successful.

1982: BOLIVIA- Organize military coup to overthrow government of Celso Torrelio. Successful.

1982-1983: SURINAME- Three attempts to overthrow government of Colonel Desi Bouterse. Unsuccessful.

1980: GRENADA- Attempt to organize coup to overthrow government of Maurice Bishop. Unsuccessful.

1980: DOMINICA- Provide financial support to Eugenia Charles in her bid to defeat Oliver Serapphine in Dominica elections. Successful.

1980: GUYANA- Encourage assassination of opposition leader Walter Rodney to consolidate power of government of Forbes Burnham. Successful.

1980-1984: NICARAGUA- Recruit, train, and equip anti-Sandinist forces for sabotage and terrorist incursions into Nicaragua, in effort to destabilize government of Daniel Ortega Saavedra. Inconclusive.

1981: SEYCHELLES- Organize military coup to overthrow government of France Albert Rene. Unsuccessful.

This list is depressing. We all grow up being taught to think that it's the bad guys who run the dirty-trick departments--who routinely cheat, lie, steal and kill in the pursuit of their objectives--mindless of the suffering this brings to innocent people and indifferent to the corruption of basic human values. When we find our people, our own government's institutions,deeply involved in projects of domestic disinformation, subversion of legitimate governments, even assassination of popular leaders, we necessarily suffer a keen sense of alienation. We wonder who are the people who do these things? What do they think they're going to accomplish? Who told them it was okay to trash and kill, then hide and lie about it?

These are not questions which can be answered easily, if at all. The "secret government" has become so deeply rooted, and grown outwards in such a wild tangle of hidden relationships with all kinds of private and public institutions, that there is little present likelihood that the constituted, legal, out-front government can ever regain full control over it. One could make a good argument, in fact, that the main political problem that our society must somehow learn to deal with is the legitimate government's loss of control over the secret government. For as long as this secret government retains its relative freedom of activity, no matter what sort of administration the American

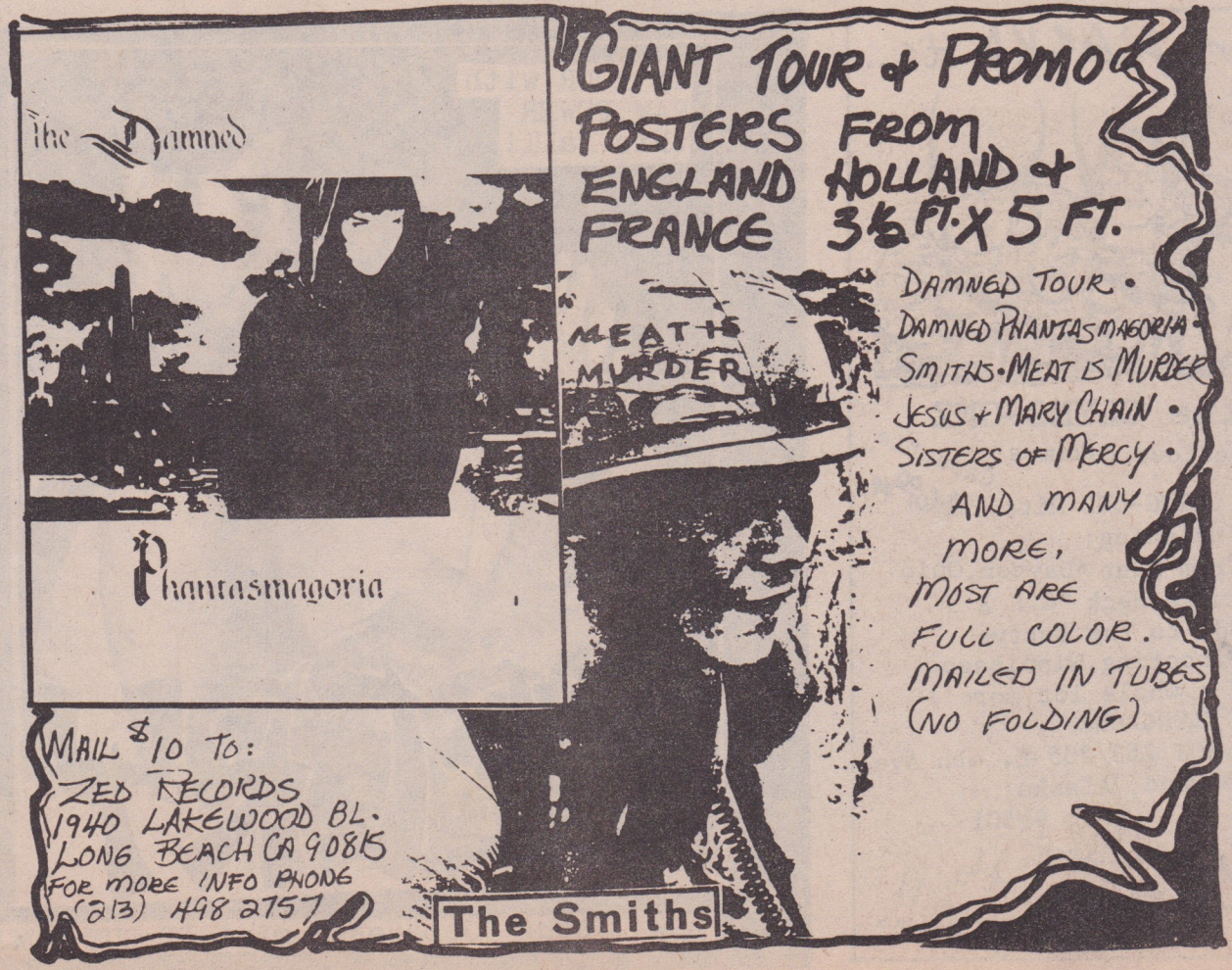
people vote for, whether conservative or liberal or mixed, they will end up getting what the secret government wants. After all, the secret government--including, but going well beyond the CIA--controls the flow of information to policy makers. If they can control in this way what policy makers believe to be true and real, then what do they care what the latter's values are? Just by manipulating the official sense of reality, the secret government can get away with pretty much whatever it wants to.

Sometimes we do see improvement. The FBI, for example, was blazingly reactionary under J. Edgar Hoover and scandalously tolerant of organized crime; but under the current director, William Webster, the state of affairs has vastly improved. The FBI no longer appears to be engaged in non-stop, anything-goes hassling of the Left, and at the same time it is finally going after the Mafia in a zealous and righteous spirit and is actually achieving powerful and perhaps devastating results. This shows that, with proper control through the legal government, a secret or clandestine police and counterintelligence capability can serve the common good, stay above systemic corruption, and remain submissive to the leadership of the elected government.

But this is a lesson which the Operations Division of the CIA has hardly even tried to learn. Operations remain so infested with mystical anti-Communists for whom beating Soviet Russia is the only real aim of the United States, that it hardly matters how conservative and anti-Communist President Reagan is. Things would be more or less the same even under a more liberal president. This point is well-illustrated by Jimmy Carter, who started out with the highest hopes of building a better peace and wound up frustrated everywhere, in the Middle East, in Central America, in the Cold War.

The reason why there is this heavy-handed anti-Sovietism in the Operations part of the CIA is simple. When WW II came to an end, and the Soviet army stood in place throughout East Europe, the Poles, Slavs, Lithuanians, Bulgarians and Czechs, etc., who had collaborated with the Nazis became marked men. They fled in droves to the West, often retaining their organizational integrity as they came and bringing with them a deep and abiding embitterment toward the Soviets. Such men were absorbed into the pores of CIA Operations, starting full-out in 1947 and running non-stop clean through the 1950's. Obviously these people want "their" countries back. It is easy, therefore, for them to believe that America's highest mission is to push the Soviets out of East Europe and if possible out of Moscow as well.

What is a little harder to understand, however, is why the United States would be so quick to buy that kind of line, and to let its whole sense of national purpose in the world be circumscribed by the narrow passions of vested anti-Communism.



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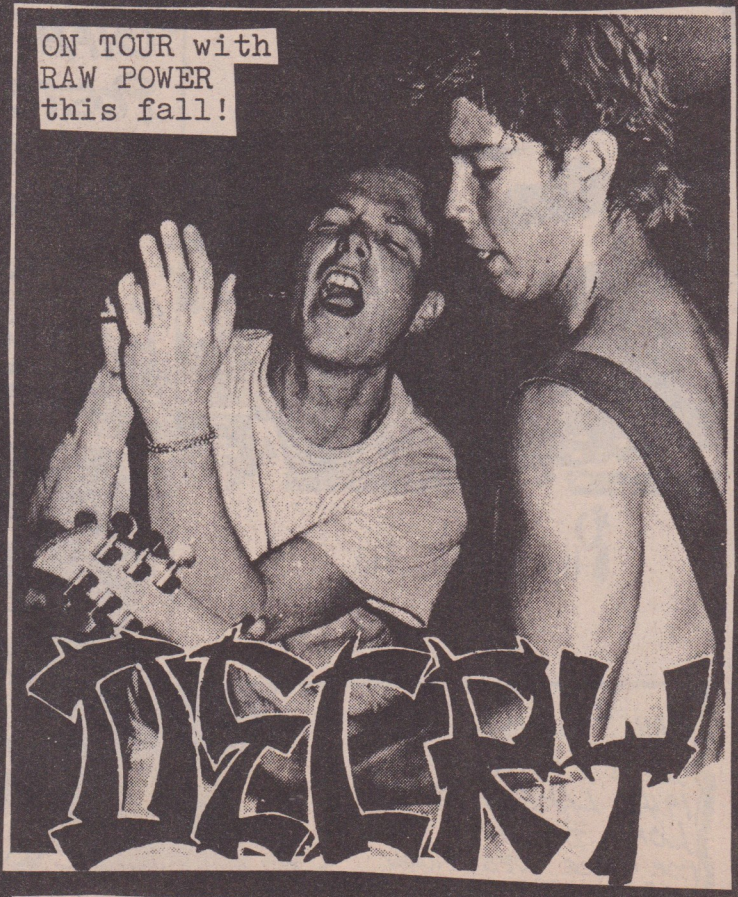

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A.P.P.L.E. - "Rather Dull?" cassette

"Progressive" punk that maintains a hard musical bite, yet combines with an almost folky female vocal (not unlike Pauline Murray in her PENETRATION days). Great words (comes with lyric book) and an intelligent outlook are as refreshing as the music itself. From the makers of Counter Culture zine. (TY)
($2 to 25 Van Dam St, Brooklyn NY 11222)

BEEFEATER - "Plays for Lovers" LP

A band made up of musicians who know their instruments and how to make them create a new sound. Influences include funk, blues, and thrash. The vocals are rough, emotional, and from the heart! By far the most experimental band coming form Dischord, but it's an album that definitely grows on you. Recommended. (MS)
(Dischord, 3819 Beecher St.NW, Washington D.C. 20007)

BLACK FLAG - "In My Head" LP

I've tended to like their post-"Damaged" records a lot more than some people I know, here, instead of long, drawn-out solos, the songs are shorter and more concise, and therefore pack more punch. The cassette version contains three extra tracks. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

CHRIST ON PARADE - "Sounds of Nature" LP

Ripping thrash from one of the Bay Area's best contemporary HC outfits. Neither the musical structures nor the themes are particularly unique, but the execution is way above the current U.S. norm. The guitar sound is really piercing, the tempo is supercharged, some cuts have killer choruses (like "Drop Out" and "No Truth") or guitar breaks (like "Landlord"), and the overall effect is ultra-intense. Features European-style Pus production. (JB)
(Pussmort, P. O. Box 701, San Francisco, CA 94101)

CHRISTIAN DEATH - "The Decomposition..." cassette

This live concert, recorded in Hollywood, represents a fusion of late JOY DIVISION and "Ummagumma"-period PINK FLOYD. Atmospheric, slightly psychedelic, and well-recorded, this performance hits and misses with its post-punk sensibility; selected songs, however, are pretty decent for the genre. (SS)
(ROIR Tapes, 611 Broadway, Suite 725, New York, NY 10012)

COWTOWN - "The Only Denver Band That Matters" cassette

Biting early DYLAN-like lyrics meet HENDRIX-like psych/noise meets blues/folk and BIAFRA. Check it out. (TY)
(P.O. Box 9485, Denver CO 80209)

CRIPPLED PILGRIMS - "Under Water" LP

These guys only border on post punk as they tend to write mellow yet intense pop ballads. At their finest moments they remind me of the VELVET UNDERGROUND or MAGAZINE. They have more interesting melodies, lyrics, and intentions than their current U.K. counterparts, and deserve attention (but maybe not here). (RS)
(Fountain of Youth/Dutch East)

DINOSAUR - LP

Revisionist rock for people looking for a "hip" way to mellow down from punk. You know, those folks who find the newer HUSKER pop sound really stretching their limits of noise tolerance. Hmmm, guess I don't like it too much. (TY)
(Dutch East India)

DEAD KENNEDYS - "Frankenchrist" LP

A classic KENNEDYS' cover opens up to reveal a very controversial artwork poster and a record that will surprise many. Lyrically, it's Biafra's satire, biting as ever, and aimed at jocks, MTV, work, and the sick absurdities of bourgeois life. Most of the tunes are mid-tempo punk this time, with a couple of thrashers interspersed. But there's a more "psychedelic" feel to many of the songs, with Ray's often-twangy guitar very cleanly produced. There's even one (gasp!) experimental number, and also shocking, Jello actually sings (as opposed to yells)on several tracks. (TY)
(Alternative Tentacles, P.O. Box 11458, San Francisco CA 94101)

DECONTROL - "Songs From the Gut" LP

Very basic and power-oriented thrash and fast punk. Outside of a sporadic wanking lead solo, this record's straightforwardness is its strong point, as well as the gnarly singing and strong lyric content. (TY)
(Birch's Farm, 411 Old Forge Rd., Media, PA 19063)

FEAR - "More Beer" LP

Awful, lyrically and musically. Lyric-wise, I was expecting their usual dose of idiocy, but the band really blows too. No zip, rock influences, terrible guitar solos. Avoid. (TY)
(Enigma)

FRONT - "Man, You Gotta Move" LP

Could be the West Coast's answer to the PROLETARIAT, what with their older punk sound (not driving post-punk as with the PROL's) and their non-cliched political lyrics. The FRONT's highly catchy powerhouse pop-punk make them immediately memorable, but I suspect there's staying power as well. (TY)
(3025 Plaza Blvd., National City, CA 92051)

GET SMART! - "World Without End/Back into the Future"

More great raspy garage rock from this criminally underrated Chicago trio. Two live tracks recorded at CBGB's in NY; file under midwestern garage like the EMBARRASSMENT and early PERE UBU. (Dog)
(Fever Records, 621 South 4th St., Philadelphia, PA 19147)

GROUND ZERO - "Pink" LP

A strange, endearing record. They've got a heavy-rock garage sound, but the vocals have a cracked, psychotic bent. Musically on par with SOUL ASYLUM, the REPLACEMENTS, MEAT PUPPETS, and GREEN ON RED. I give up; you try to figure them out. (Dog)
(Reflex Records, P. O. Box 8646, Minneapolis, MN 55408)

HUSKER DU - "Flip Your Wig" LP

This is a great record. Although the songs are some of the best they have ever written, there is a certain flatness to the production that seems to have been mixed for a three-inch speaker in an AM radio. Vocals are way up front while the raw guitar and drum sound we're used to are shoved back. Could be a case of experimentation or maybe a sign of things to come. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

HUNS - "Gene Vincent's 115th Dream" LP

A very appealing release from a Midwest band on the English Hit label. They're rockin' 60's psych meets 70's punk with a little rockabilly thrown in and a DYLAN cover. At best they have elements of both RADIO BIRDMAN and the NOMADS. Not as great as the above, but close. (RS)
(P.O. Box 31, Colona IL 61241)

KILLDOZER - "Snakeboy" LP

While this album has all the nervous energy of their "Intellectuals are the Shoeshine Boys" LP, they've now progressed to a nice healthy psychotic rasp that mixes the best parts of the BUTTHOLES and the BIRTHDAY PARTY. Not to be confused with KILLDOZER 84. (Dog)
(Touch and Go Records, P. O. Box 433, Dearborn, MI 48121)

LAST SUPPER - "Walking Tall/Stop Dreaming"

This is slightly reminiscent of mid-period STIFF LITTLE FINGERS in its growling attack. The flip has a more dreamy, calm dark quality to it. Only 500 pressed but an EP's on the way. (Dog)
(Modern World Records, P.O. Box 8128, Bridgeport CT 06605)

LEAD - "It's Through You" EP

Well, this was bound to happen sooner or later and boy, does it give me the creeps. Christian punk rock. Musically, it's a mix of '78 AVENGERS and a little SADONATION, but the lyrics are chock full of condemnation for not following the scriptures, anti-abortion, and questioning just who runs the liberals. Scares the shit out of me. (Dog)
(Three Equals One Records, 10811 SW 67th Drive, Miami, FL 33173)

LIVERS - "Spy Hunt" EP

This LIVERS release is a varied affair. It's got a '60's influenced garage pop number with a fuzz guitar break ("Spy Hunt"), two garage thrashers and a garage punker ("Punk Jet") which sound like they are recorded five, and a "progressive" number with synth ("Face Kicked In"). I could do without the latter, but the rest is pretty cool. (JB)
(Medical Records, Box 4211, Los Angeles, CA 90051)

LIVE SKULL - "Bringing Home the Bait" LP

Eee-yowww! This I like...a lot. Comparisons with SONIC YOUTH are going to be mad, because LIVE SKULL keep charging with full-speed intensity. I can't see these guys ever closing their eyes and just doodling. (Dog)
(Homestead Records, 81 N. Forest Ave., Rockville Center, NY 11570)

LUNATIX - "Murder on a Plate" cassette

Speedcore maniacs from L.A. strike hard with a unique sound that mixes metallic cranks with full blown aggression that will meet both grounds and still destroy. Really powerful lyric content which leans toward the vegetarian/political beliefs. Watch for this band as they are sure to grow insane. (Pus)
(J. Smith, 6554 Gasette Ave., Canoga Park, CA 91306)

M.O.E. - cassette

The fourth demo tape from this Texas four-piece. Harsh guitar, banging drums, and gut-wrenching vocals result in classic generic garage thrash, meaning generic thrash played in a garage. Basic, yet enjoyable. (MS)
($5 to Glenna, San Angelo, TX 76901)

MISSION OF BURMA - "The Horrible Truth About Burma" LP

BURMA's sound meant a lot to me when they were around; swirling waves of guitar, nervous psycho vocals, and muscular bass and rhythm attacks. This live release lives up to the quality of previous recordings; all unreleased tracks, and if you think they might have been wimpy, check out their covers of the STOOGES' "1970" and PERE UBU's "Heart of Darkness." (Dog)
(Ace of Hearts Records, P.O. Box 579, Kenmore Sta, Boston MA 02215)

MECHANIZED DEATH - cassette

A 21-song tape that displays this band's tight medium-to-fast-paced hardcore sound well. There are some metal influences, but not in really blatant ways, with the accent on power. Lots of well-executed stop-and-go action, excellent vocals, and heavy bass and drums make this worth checking out. (TY)
(Steve Stadtmaver, 9 Locust Dr., Montclair, NJ 07042)

NRg - "Suicide Song" EP

Catchy harmonized vocals accompanied by a very clean, crisp, polished song make up this three-song EP. "Corporate Toy" is the farthest from being background music; the other two songs almost lose it by the lack of power that they fail to offer. One out of three -- not too bad. (MS)
(1539 23rd Ave. CT, N.E., Hickory, NC 28601)

NOT - "Kids Survive" 12"

Mid tempo pop combined with a rockin' garage sound gives this record a very unique melodic style. The band's curiousity to experiment with different musical influences can be heard throughout all 6 songs. A lot of diversity and talent result in a very catchy record. Great job. (MS)
(Not Records, P.O. Box 288, Cambridge MA 02238)

OVERKILL - "Triumph of the Will" LP

This is like the WURM record, or one of those records on SST after the band has broken up. Too bad, because OVERKILL managed to blend equal parts of harsh metal and snarling punk. The vocals have a cool rasp sound that may give MOTORHEAD a run for their money. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

POLITICAL SILENCE - cassette

While not as eccentric as say The CRUCIFUCKS, there is an intelligence at work here that combines great lyrics with a Doc Dart-type vocalist and good garage punk music. Hope they keep working at it. (TY)
($3.50 to 6494 So. Lindon Rd, Swartz Creek MI 48473)

PSYCHO - "6 Song EP" EP

Many personnel changes since their debut 12", making this aggregation a little less popish and a bit more powerful. Without resorting to metal, this new disc should appeal to both punks and metallers. Lyrics: Desperate Anger Dept. (TY)
(Unclean Records, P.O. Box 725, Sand Springs OK 74063)

PSYCHO DAISIES - "Pushin' Up Daisies" 12"

Named after a great YARDBIRDS' song, this band is nothing at all in that rave-up vein, but rather sounds like tons of early 70's blues rock bands. Laid back and uninspiring, this is in no way "alternative" or exciting. Not happening. (TY)
(Sublapse, P.O. Box 610906, No. Miami FL 33261)

RED CROSS - 12"

Okay, here's your chance to pick up REDD KROSS's early stuff, back when they had short hair (see photos this issue). Classic stuff like "Annette's Got the Hits," not to be missed. Great re-issue! (TY)
(Poshboy, P. O. Box 38836, Los Angeles, CA 90038)

REMAINS - double LP

One of the greatest U.S. 60's bands gets re-issued yet again (3rd time?). The first album contains all the tracks from their awesome '66 LP, as well as all the 45 tracks from their heyday. The second disc contains mostly studio outtakes, only one of which ("I'm a Man") really matches their pinnacles. Definitely worth snagging, for great RnB-based powerhouse rock'n'roll a la early STONES, KINKS, BEATLES. (TY)
(Fan Club/New Rose, FRANCE)

REST IN PIECES - EP

Four blasting East Coast heavy hardcore tunes, almost a rareity these days. No metal here, just straight-on thrash-and-burn, no let-up killer stuff. Keep it up! (TY)
(Josh Barker, 184 Larch Rd, Briarcliff NY 10510)

SINS - "Message from the Underground" cassette

This band had a great pop/punk EP out a few years ago, and while this new tape still contains their gritty approach, the material is a bit slower (wasn't too fast to begin with) and a bit more "heavy" (not metal, though; more like mid-period SAINTS). Decent. (TY)
($3.50 to Black Noise, 3466 Leroy St., San Bernardino, CA 92404)

SPASTIC RATS - "Rodentia" EP

Where has this band been hiding? Definitely a well-kept secret, at least until now. This Maryland-based four-piece has unleashed six unruly, loud, pounding thrash tunes. The power is at an extreme and is the main factor in making this EP addicting. Watch out for these guys. (MS)
(Vermin Scum Records, 76 Summerfield Dr., Annapolis, MD 21403)

TOXIC ATTITUDE - "Stupid Teenage Music" EP

Haven't heard a record quite this primitivo-garage in quite a while. I mean, they guys are barely out of the basement, let alone the garage. But the lyrics are not stupid, and as with some few records of this genre, they come across with charm in their ineptitude, making this a very enjoyable seven song thrash/trash disc. (TY)
(Depression Records, 909 Upton Ave, Springfield, MI 49015)

UGLY AMERICANS - "Who's Been Sleeping In My Bed" LP

This one took me by quick surprise. A vast improvement over their previous vinyl. The band has discovered a new crossover between musical styles and seem to be taking it in the right direction, with not as much of a metal influence as I expected. There's more of a chaotic, awkward, complicated power pounding sound. The lyrics are creative and slightly twisted, but only add to the records sound. Hard to classify, but I like it! (MS)
(Death Records, 22458 Ventura Blvd., Suite E, Woodland Hills CA 91364)

U-MEN - "Stop Spinning" LP

The best of post punk without wimping out. In fact, this new one rips. You can hear BIRTHDAY PARTY, CRAMPS, and country blues influences, but the material stands on its own. Reminds me of NAKED RAYGUN and SCRATCH ACID in terms of classic post punk originality and guts. (RS)
(Homestead Records, P.O. Box 570, Rockville Centre NY 11571)

URGENT FURY - cassette

"If there's no discussion there's no growth" is the byword here, and the lyrics and accompanying text/graphics certainly live up to the challenge. Musically, it's surprisingly melodic (as in great pop punk thrash), considering the anger of the words. Very well done and should be sought out. (TY)
($4 to Aggressive Tendencies, P.O. Box 158, Hub Sta., Bronx NY 10455)

VARIOUS ARTISTS - "Clockwork Orange County" LP

They snuck this stuff out from behind the Orange Curtain, the stronghold of ultra-fanatical Rightwingers here in the U.S. And yes, even in this suburban hell, an underground exists (and an extensive one at that). The likes of D.I., DOGGY STYLE, JUST BECAUSE, EXOBIOTA, CONVICTED, BLIND HATRED, LOVE CANAL, and tons more (only notable exclusion is UNIFORM CHOICE) turn in one song each in many varied punk styles. Good comp with high sound quality. (TY)
(Mystic Records, 6277 Selma Ave, Hollywood CA 90028)

VARIOUS ARTISTS - "Innocent Victims" cassette

From Texas comes this compilation which features bands from across the country, with the exception of Italy's RAW POWER. The majority of the material is in the thrash vein and comes from previously released demos or vinyl. Some standouts include MORAL DISGUST, AGNOSTIC FRONT, CHRONIC DISORDER, VERBAL ASSAULT, and ILL REPUTE. (MS)
($5 to 201Glenna, San Angelo, TX 76901)

VARIOUS ARTISTS - "When Men Were Men...and Sheep Were Scared" LP

Besides an outrageously funny and lewd cover, this comp delivers two tracks each by eight SoCal bands, most who hail from the Long Beach area; RHINO 39, VANDALS, RED BERET, CREWD, FALLEN IDOLS, SECRET HATE, NIP DRIVERS, and TARGET OF DEMAND turn in surprisingly unraucous tracks, mostly in the mid-tempo HC vein. Decent, but not mindblowing. (TY)
(Bemisbrain Records)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

A.C.T.H. - "L'Italia Se Desta" cassette

At their best, ACTH show a real ability for crunching mid-tempo punk with nifty vocal choruses and guitar riffing. Another up-and-coming Italian band which deserves their chance at vinyl. Good stuff. (Does ACTH stand for "andrenocorticotropic hormone"?)
(Guido Pegaro, Via C. Battisti, Pozzo (VR), 35057, ITALY)

BILL OF RIGHTS - "Surf, Skate, Ski, and Skank" cassette

This reminds me of early raw mid-tempo punk mixed with traditional garage rock'n'roll. The second side does offer a faster speed with most of the songs, but still...well, it's been done before. The band does rip on the surf tunes, which makes this tape more exciting. Overall, not too bad. (MS)
(Boogaloo Records, 106-1419 Harwood, Vancouver, B.C. V66 1X7, CANADA)

BIRTHDAY PARTY - "A Collection..." LP

The BIRTHDAY PARTY have left their mark on much music played today, and this comp collects some fine odds and ends; like "Release the Bats" and "Junkyard," along with harder to find tracks like the unreleased "The Plague" or the alternate version of "Friendcatcher." A treat for the true fan, or a good introduction. (Dog)
(Suite Beat Records, 1201 Olympic Blvd., Santa Monica, CA 90404)

BLOODSPORT - "Class Struggle" 12"

Interesting. Solid pop-punk music-making distinguish this enjoyable three-track EP. The title track is quite an engaging ditty, though I was caught by the vocal harmonies and lyric satire of "Heroin," and a hard guitar sound bolsters the power of all the tracks. Recommended. (SS)
(Quiet Records, 1st Floor, The Metrostore, 231 The Vale, London W3 7QS, ENGLAND)

CHAOS U.K. - "Stunned to Silence" cassette

CHAOS U.K. represented here with a pretty tight rehearsal, featuring the current line-up doing all the faves and some new aaaarrghabilly classics. This a collection of great stuff for all you out there who eat up those cassette-only jobs. Don't miss this scourging delight. (Pus)
(Manic Ears, Box 666, Full Marks Bookshop, 110 Cheltenham Rd, Bristol 6, ENGLAND)

COCKNEY REJECTS - "Unheard Rejects" LP

Recorded back when men were men and the COCKNEY REJECTS were the heirs apparent to the PISTOLS sound, I was hoping for a real knockout. While most of the tracks here are decent, they are largely studio doodlings, outtakes, jamming, etc., and rarely approach the awesome power and impact of C.R.'s first 2 LP's. For collectors. (TY)
(Wonderful World, 201 Holland Park Ave, London W11, ENGLAND)

CHUMBAWAMBA - "Revolution" 45

Hard to tell what's what on both sides, but it doesn't really matter as this bugger is excellent. Besides a very stimulating 8-page booklet/cover, the music is riveting as well, making good the band's stated desire to not just entertain but inspire. Get it. (TY)
(Agit-Prop, Box 4, 59 Cockridge St, Leeds 2, W Yorks, ENGLAND)

DEATH SENTENCE - EP

This is the Canadian band, not the Aussie one, and their debut contains what I'll call the "Western Canadian" punk sound, with the DOA rock'n'roll influence. When I heard 'em live last year, they were straightahead thrash, but their debut contains eight songs that rip along with a combination of melodic thrash, DOA, and even a sort of DEAD BOYS influence at times. Like fellow Canadians the ASEXUALS, lots of good hooks and choruses, and good lyrics, too. (TY)
(1334 E. Georgia, Vancouver, B.C., CANADA V5L 2A8)

DEADLOCK - "Name The Beast" LP

Quite an auspicious debut for this hard-rocking outfit. DEADLOCK hits with powerful yet varied hardcore, playing tight as hell and with melody as well as speed. Holds your attention. (TY)
(2e Sweelinckstr. 5, 1093 EG Amsterdam, HOLLAND)

DEFORMED - "Blind Faith" EP

Grinding spooky stuff with a heavy drum beat that is haunting in its abrasive persuasion. Combines the flavors of AMEBIX and 1919, for which you get a dark, thrusting sound. Eerie, sinister, the DEFORMED raise three cryptic melodies from the depths, using many effects to full advantage. A creepy delight and a band to take notice of. (Pus)
(Twilight, 41 Maple Ave., Lowton, Lancs, W.A. 3-2, DA, ENGLAND)

EINSTURZENDE NEUBAUTEN - "Halber Mensch" LP

Another "noise band" that has managed to get better technically without sacrificing anxiety or power. Has the original mix of "Yu-Gung" that was released on an EP this year, and there's even an angelic (or demonic?) choir style on the vocals that gives a neat haunting quality to their sound. (Dog)
(Some Bizarre/Rough Trade, 326 - 6h St., San Francisco, CA 94103)

FROGS - "Long Time Ago/Waiting for the Weekend"

Better than average power pop from France. There's a hint of '50's rock'n'roll, GROOVIES-type pop (late period), and surf. (TY)
(Distributed by Midnight Records)

FALL - "This Nation's Saving Grace/Schtick"

Mark E. Smith has always opted for making ugly, twisted music during the career of the FALL, so I expect him to be sacking just about everyone in the band after this record. They continue with hypnotic drone songs with sly pop melodies, with lyrical lashings against middle class mores and attitudes. (Dog)
(Beggars Banquet, ENGLAND)

HERESY - "Never Healed" cassette

Formerly PLASMID, this band drives to sheer quickness of distortion and abrasive thrash. The combination of DISORDER meets WHITE CROSS is how this band sounds, and at that level, your eyes will pop out since this rips. This will be the next cult band. Forget DRI. Here's HERESY. 'Nuff said. (Pus)
(Kalu, 66A Great Hoggett Dr., Chilwell, Nottingham, NG9 4HR, ENGLAND)

HOWLING COMMANDOS - "90 Days" EP

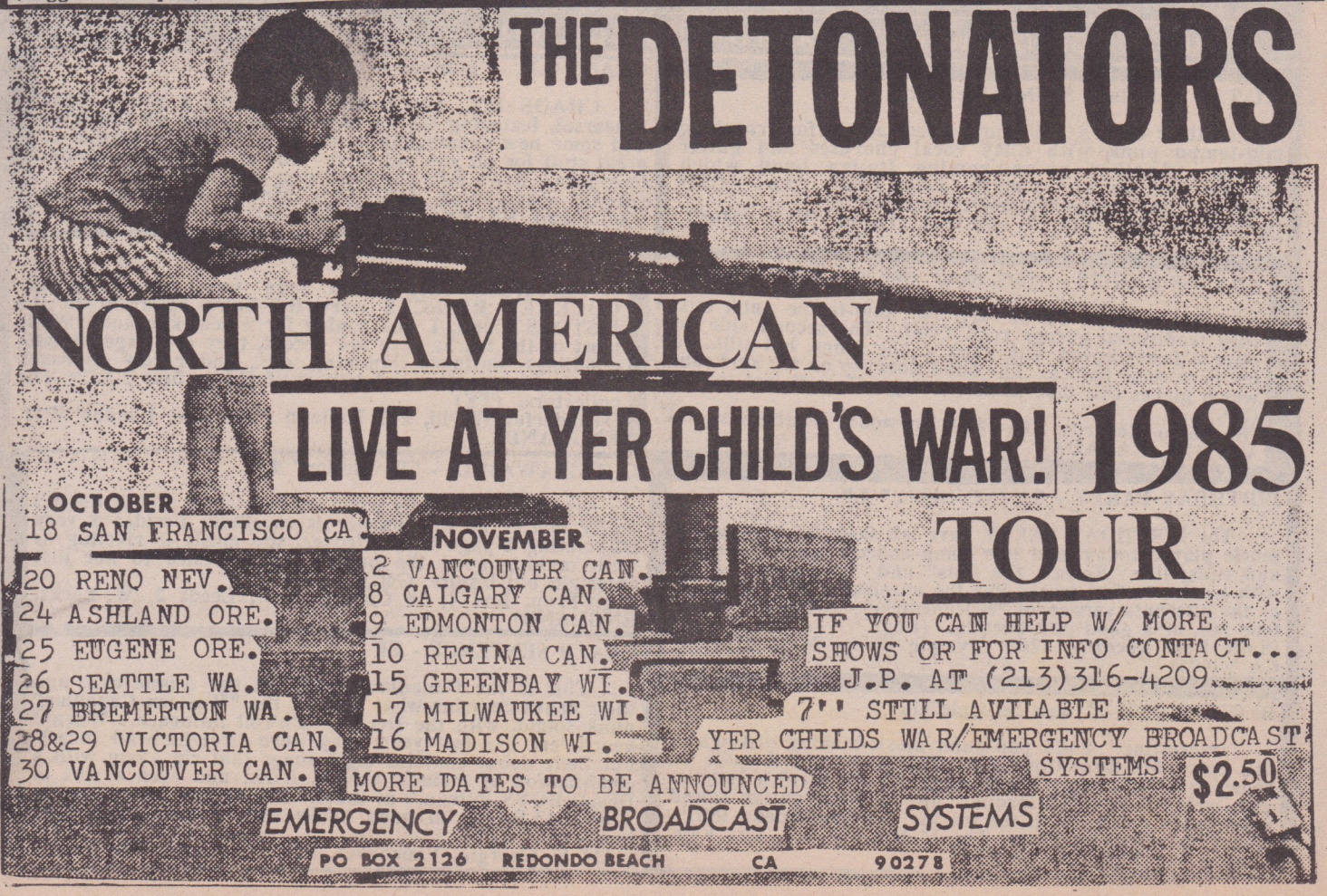
Great, punchy high-energy English '77-punk with hooks that even a depressed Jeff Bale could lay into. (Surely you jest! - Ed.) With a vocalist who sounds like a wide-awake IGGY POP and wonderful power-punk songs, this is the band to watch for. Good stuff. (Dog)
(Waterfront Records, P. O. Box A537, Sydney South 2000, AUSTRALIA)

I, BRAINEATER - "Artist, Poet, Thief" LP

A great new LP by an interesting (and now proving without a doubt) diverse band. Clean catchy rhythms and distinctive melodies that lean toward the post-punk end of things. But they incorporate gothic, folk, psychedelic, and especially the punk element. Side 1 is full of great melodies, and Side 2 rocks out. Recommended. (RS)
(P. O. Box 310, Sta. "A", Vancouver, B.C. V6C 2M7 CANADA)

LOST CHERREES- "Unwanted Children" 12"

Very well-done and punchy pop-punk with femme vocals. All four tracks rock hard but maintain great melody. Unfortunately, one of them, the title track, is marred by the addition of horns. Otherwise, fine effort. (TY)
(Mortarhate, P. O. Box 448, Eltham, London SE9, ENGLAND)



LAST DRIVE - "Midnite Hop" EP

Is this really from Greece? Countrified rockabilly meets SUICIDE for three rockin' tracks that are hotly produced with neat psych effects here and there. OK. (TY)
(Art Nouveau, Iraklion 56, Neon Iraklion, 14121 Athens, GREECE)

MEAT WHIPLASH - "Don't Slip Up/Here It Comes"

More "electric Q-tip" music from the neo-noise boys from England. A-side contains a JESUS AND MARY-CHAIN meets the BYRDS noise/pop ditty, while the flip is more in the ultra-treble tradition. (TY)
(Creation, ENGLAND)

MELLAKKA - "Itsenaisyyspaiva" EP

MELLAKKA's second EP continues where the first left off, storming with fast Finnish beats in the traditional set by LAMA and KAAOS. This is high-caliber stuff and has that continual punch that keeps your ears attached to it. The beat is titanic and the guitar roars, vox effects work well also. Rate it a 9+. (Pus)
(Rat Poison, Box 633, 26130 Rauma 13, FINLAND)

METAL URBAIN - "L'Age D'Or" double LP

This collection of the prototypical French punk band is not to be missed. Their sound (raw guitar and vocals combined with a rhythm machine) set the standard for "the French sound," evident still in many punk and hardcore bands. Contains LP and 45 material, as well as their later incarnation as METAL BOYS. (TY)
(New Rose, FRANCE)

METEORS - "Bad Moon Rising/Rhythm of the Bell"

A pretty uneventful outing for these normally exciting guys. Their cover of CREEDENCE's classic is no improvement at all on the original, while the flip seems pretty uninspired as well. C'mon guys, get *psycho*! (TY)
(Mad Pig Records, ENGLAND)

O.T.H. - "Live" cassette

Hardcore that's based on RnB, extrapolated through 60's punk, early 70's rockin' blues filtered through HEARTBREAKERS into the '80's. In other words, imagine a totally punked out version of CHOCOLATE WATCHBAND's "Let's Talk About Girls" in French and you've got the idea. (TY)
(Kronchtadt, 24 Rue Henri Barbusse, 4200 St. Etienne, FRANCE)

PARTIBREAKERS - LP

Out of left field (literally), this Yugoslav band has done a great job of resurrecting the best aspects of '76-type punk. It's a hard rockin', RnB based punk style, reminscent of JOHNNY MOPED or some early NY punk and proto-punk bands. Despite those roots though, PARTIBREAKERS manage not to be derivative, and almost every track has some spark of originality. (TY)
No Profit, c/o G. Obradovic, Strahinica Bana 43, 11000 Beograd, YUGOSLAVIA)

PHAIDIA - "In the Dark" LP

Sensational dwellings into the mystical realm of haunting rhythms. Stong similarities to CHRISTIAN DEATH, PHAIDIA mist forth a long LP's worth of magical, creeping, abrasive, and deadly harmonies that captures the spirit. Good instrumentation and frenzied vocals. If you can get this, it's a bloody feast. (Pus)
(City Rocker Records, JAPAN)

POISON - flexi

Two slower thrashy noise songs with slurring vocals that at times can be more annoying than enjoyable. The third song, musicwise, is a 180° change from the previous ones. It resorts more to a pop sound, but again the slurring vocals come spewing out. Nothing really special here. (MS)
(No address, JAPAN)

RAP - "Wrap" EP

A 3-song rockin' all-female power pop release. Two songs are more pop (a female RAMONES?), and one is a more moody post punk tune. Good production, good record. (TY)
(Dogma Records, No. 303 Aota Bldg., 3-1-9 Koenji-kita, Suginami-ku, Tokyo, JAPAN)

RATTUS - "Will Evil Win" cassette

RATTUS just isn't the band I see going metal; their guitar structure is too HC to say the least. Even though there are plays at attempting a metal crossover, this is RATTUS and they still deliver strong hardcore riffs. Just 'cause a band does a few metallic leads doesn't mean it's metal. Some really decent RATTUS material of new form is here. (Pus)
(Box 69, 40101 JKL, FINLAND)

SACRILEGE - "Beyond the Realms of Madness" LP

Will the headbangers like this? Musically, it's that old thrash/metal half the time, and slower-paced metal at others. Lyrically, it's not "satanic" at all, and instead covers political topics in a manner more complex than, say, DISCHARGE. . I guess the main problem for the metalheads will be the female singer (best part of the record). Can they handle it? (TY)
(Pussmort/C.O.R., P.O. Box 701, San Francisco CA 94101)

SHOP ASSISTANTS - EP

Four gals and one guy team up for some pop-punk with punch. Sort of like GIRLS AT OUR BEST, which, for me, is a good recommendation. (TY)
(Subway Organization, 4 Rylestone Grove, Bristol B59 3UT, ENGLAND)

SKEEZICKS - "We Make Noise" cassette

A testament to the DIY mentality, SKEEZIICKS present some simple, disciplined thrash with a combination of originals and covers. Recording quality varies a bit, but the songs are always bouncy and highly energetic. Recommended. (SS)
(X-Mist Records, Bulerst. 5, 7277 Wildberg, W. GERMANY)

SHOUT - "They've Got You Where They Want You/ Versification"

While the B-side is ok "progressive punk", the A-side is a real blaster. Great punk rock, powerful as hell, with absolutely scathing lyrics. I wanna hear more! (TY)
(Zap Fury, Unit 17, Frogmore Rd, Hemel, Hempstead, Herts, ENGLAND)

SO WHO CARES - cassette

Minimal and raw basic punk, garage level, but well-recorded and immediately pleasing. Coolness of guitar noise, snarly singing, and a refresher on what punk's all about. (TY)
($2 to Kostersgang 38A, 9711 CX Groningen, HOLLAND)

TOY DOLLS - "James Bond/Olga...I Cannot!"

Again this English trio puts forth their great sense of humor and their ability to produce some incredible music. With this effort, we get two songs that just don't want to leave the turntable. The A-side is a happy upbeat tune in the ever-so-familiar TOY DOLLS style, while the flipside is a bit slower and drags on at times, yet still comes off entertaining. The record will definitely put a smile on your face. (MS)
(91 Lindisfarme Rd, Newton Hall, Durham DH1 5YQ, ENGLAND)

TOY DOLLS - 12"

This 6-song release features older material, the highlight of which is 4 of the 5 tunes from TOY DOLLS' first (and hardest to find) EP on GBH Records. A must for this loony band's fans. (TY)
(Wonderful World, ENGLAND)

VARIOUS ARTISTS - "Anglican Scrape Attic" flexi

It's excellent, yes, with L.A. speedmetalists HIRAX who scream it out and through your throat; Japanese guitar aces EXECUTE deliver an excruciating blow; LIP CREAM always awesome; and from the U.K., mindblowing speed-core stuff from CONCRETE SOX and SACRILEGE. Every person wants this 'cause it's made by two people who are in the scene, Dig and Kalv. Thanks guys, until next time. (Pus)
(U.S.: P. O. Box 701, San Francisco, CA 94101; Europe: Dig, 42 Hazelwood Rd., Nottingham 5CB NG5, ENGLAND)

VARIOUS ARTISTS - "Ljubljana" cassette

Containing some powerful and well-recorded tracks from EPIDEMIJA, TOZIBABE, U.B.R., ODPADKI CIVILIZACIJE, and III KATEGORIJA, most of whom shred in the early Finnish tradition. Highly recommended. (TY)
($.50 to David, Ane Ziherl 10, 61000 Ljubljana, YUGOSLAVIA)

VARIOUS ARTISTS - "There Are More Than Male Voice Choirs in Wales" cassette

This comp features 12 Welsh bands that represent a great sampling of talent from the area. Most of the songs are medium-paced, and the stand-outs include SLAUGHTERED TRADITION, NO CHOICE, and SOLDIER DOLLS. All in all, worth looking into. Booklet included. (MS)
(Not So Mental Tapes, 68 Hoskin St., Shaftsbury, Newport, Gwent, South Wales, ENGLAND)

VARIOUS ARTISTS - "The Truth Will Be Heard" LP

A split-LP by two great Irish bands. STALAG 17 puts forth two harsh, loud songs very much in the CONFLICT vein. Speed plus the changeover between male and female vocals makes the three songs by TOXIC WASTE interesting, too. Both bands have serious, hard-hitting lyrics which center on political unrest in Northern Ireland. Recommended. (MS)
(Just Books, 7 Winetavern St., Belfast, BT1 110, IRELAND)

VARIOUS ARTISTS - "Vilag Lazardoi Harcra Fel" EP

Hungary is well-represented by this four-track compilation EP, which contains some intriguing punk and hardcore material; especially powerful is ETA, whose track sounds amazingly like AGENT ORANGE's "Bloodstains." (This is on Primitive Cozak, a division of France's New Wave label dedicated to presenting Eastern European releases. More power to them for the initiative.) Some fine stuff on this one. (SS)
(Primitiv Cozak, c/o Lucille Chaufour, 1 Rue Mawas, 75015, Paris, FRANCE)

VARIOUS ARTISTS - "Welthits Aus Hamburg" cassette

This all-Hamburg comp (past and present bands) is accompanied by a 20-page booklet, and contains all sorts of punk and hardcore styles. The bands are largely unknown to me, though some familiar monikers popped up (CHANNEL RATS, HH-MILCH, BOIKOTTZ, KOMA KOMBO, TORPEDO MOSKAU). Enjoyable historical retrospective. (TY)
($4 to Dioxin Tapes, c/o Mathias Skubsch, Kielortring 20 B, 2000 Norderstedt, W. GERMANY)

VARIOUS ARTISTS - "Who'll Survive" cassette

This latest comp from Hollenqual contains hot tracks from the likes of VICIOUS CIRCLE, HALF LIFE, NEGAZIONE, BLUTTAT, HEIMAT, CRUDE SS, GEPOPEL, DETONATORS, NIKOTEENS, DOWN SYNDROME, and more. Good sound quality, though there are several tracks that were submitted by bands off their vinyl releases. All in all, a powerful collection, including the tracks from unknowns like GROFTROSEN. (TY)
(Helge Schreiber, Dudelerstr. 176, 42 Oberhausen 11, W. GERMANY)

VERDUN - "Block H" EP

This has a nice, wild feel to it. A kind of mixture between early simple punk and eerie vocals. Similar to SUICIDE but more feel to it and definitely more guitar in there. (Dog)
(New Wave, BP6, 75462 Paris, Cedex 10, FRANCE)

VICIOUS CIRCLE - "Price of Progress" LP

Owing more to U.K. thrash than the U.S. variety, this band rocks with the best of their ilk (DISCHARGE-spawned), coming forth with a whole host of powerful hardcore tunes. Includes a hot cover of TERVEET KADET's "Outo Maa". Excellent. (TY)
(Reactor Records, P.O. Box 623, Camberwell 3124, Victoria, AUSTRALIA)

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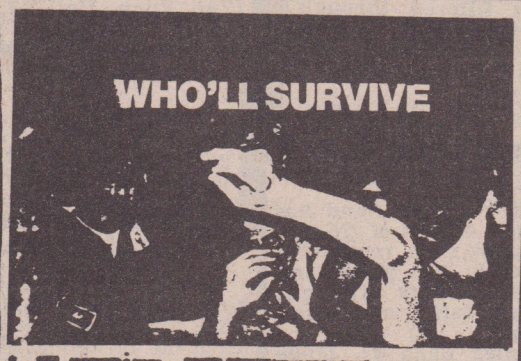

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   RED, BLUE, BLACK ON WHITE
4. **YOUTH BRIGADE**
   COAT OF ARMS
   RED, YELLOW, BLACK ON WHITE
5. **YOUTH BRIGADE**
   SINK WITH KALIFORINIJA
   RED, BLUE, BLACK ON WHITE
6. **STRETCH MARKS**
   ALLIGATOR
   GREEN, RED, YELLOW, WHITE ON BLACK
7. **7 SECONDS**
   WALK TOGETHER COVER
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